ARCHITECTVRE

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NEW JERSEY ARCHITECTS' REGISTRATION LAW.

WE PUBLISH below a copy of Assembly Bill No. 39 which, having been passed by both Houses and signed by the Governor, is now a law.

BE IT ENACTED *by the Senate and General Assembly of the State of New Jersey:*

SECTION 1. Within sixty days after the passage of this act the governor of the state of New Jersey shall appoint five persons, at least four of whom shall be, at the time of this appointment, architects residing in the state of New Jersey, and who have been engaged in the practice of their profession for at least ten years; the said five persons shall constitute the New Jersey state board of architects, two of whom shall be appointed to hold office for one year and three of whom shall be appointed to hold office two years.

SEC. 2. Upon the expiration of the term of each member, the governor shall appoint his successor for a term of two years, in like manner as the previous appointments; each member shall hold over after the expiration of his term until his successor shall have been duly appointed and qualified.

SEC. 3. Any vacancy occurring in the membership of the state board of architects shall be filled for the balance of the unexpired term in like manner; the members of the board shall serve without compensation for their services, except as hereinafter provided.

SEC. 4. The members of the New Jersey state board of architects shall, before entering upon the discharge of their duties, and within thirty days after their appointment, take and subscribe an oath before any officer authorized to administer oaths in the state, for the faithful performance of duty, and file the same with the secretary of state; they shall annually elect from their number a president and a secretary, who shall also be treasurer, each of whom shall hold office for one year and until their successors shall have been duly elected and qualified; the secretary and treasurer shall receive such compensation for his services as may be determined by the board.

SEC. 5. The board may adopt all necessary rules, regulations and by-laws to govern its proceedings, not inconsistent with the laws of this state or of the United States; the board may adopt a seal, and the secretary shall have the care and custody thereof, and shall keep a record of all the proceedings of the board, which shall be open to public examination.

SEC. 6. Three members of the board shall constitute a quorum.

SEC. 7. Special meetings of the board shall be called by the secretary upon the request of any two members by giving at least five days' written notice of the meeting to each member; the New Jersey state board of architects may adopt rules and regulations for the examination and registration of applicants desiring to practice architecture in accordance with the provisions of this act, and may amend, modify and appeal such regulations from time to time.

REGISTRATION BUREAU FOR DRAUGHTSMEN.

This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions may register by answering the following questions:

Name and address?
Married or single?
What experience have you had?
Name and address of last employer?
Salary expected?
References?

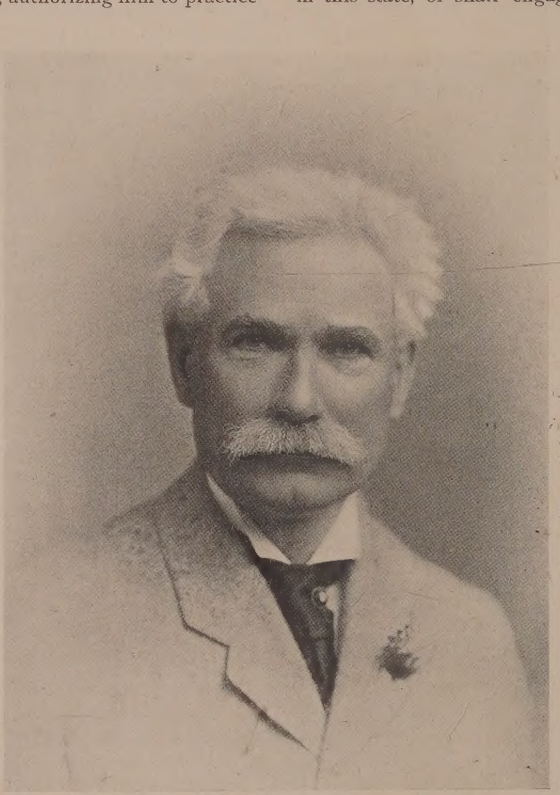
All architects wishing draughtsmen are invited to use this bureau.

Sec. 8. The board shall immediately upon the election of each officer thereof, and upon the adoption, repeal or modification of the rules and regulations for the registration of applicants, file with the secretary of state and publish in at least one daily newspaper in the state, the name and post-office address of each officer, and a copy of such rules and regulations or the amendment, repeal or modification thereof.

Sec. 9. Provision shall be made by the state board of architects for holding examinations at least twice a year of applicants, for registration to practice architecture, if there shall be any such applicants; any person over twenty-one years of age, upon payment of a fee of five dollars to the board, shall be entitled to enter any examination to determine the qualification for such registration.

Sec. 10. If the examination of any applicant for registration shall be satisfactory to the majority of the board, and upon the payment of an additional fee of fifteen dollars to the said board, a certificate shall be issued to the applicant, authorizing him to practice the profession of architecture; any person who shall at the time of the passage of this act be engaged in the practice of architecture in this state, and who shall present to the state board an affidavit to that effect, or a certificate from a similarly constituted board of another state, and any person who is a member of the American institute of architects, shall be entitled to receive such certificate, upon a payment to the said board of a regular fee of five dollars; each person licensed shall cause such license to be recorded in the secretary of state's office.

Sec. 11. Any certificate granted by the said board or obtained by affidavit, as above provided, may be revoked by the said board of architects, for gross ignorance, recklessness, incompetency, dishonest practices, or other good and sufficient reasons; but before any certificate shall be revoked, the holder shall be entitled to at least twenty days' notice of the charge against him, and of the time and place, within the county of his residence, of the meeting of the board, for the hearing and determining of such charge; for such purpose the board shall have the powers of a court of record, sitting in the county in which its meeting shall be held, to issue subpœnas, and to compel the attendance and testimony of witnesses; witnesses shall be entitled to the same fee as a witness is allowed in the circuit courts of this state, to be paid in like manner; the accused shall be entitled to the subpœna of the board for his witnesses, and a reasonable opportunity to produce his witnesses, and to be heard in person, or by counsel, in open public trial; the members of the board shall have power to administer oaths and conduct such examination of witnesses under oath; and no certificate shall be revoked, except upon the unanimous vote of all the members of the board; and any such revocation of certificates shall be certified in writing by the said state board of architects, under the hand of its president, or its president for the time being, and attested by the secretary, with the official seal of said board affixed thereto, and such certificate shall be filed in the office of the secretary of state, who shall be paid the usual fee for filing similar documents in his office.



MR. JOHN JARDINE, (Jardine, Kent & Jardine.)

Sec. 12. A copy of any certificate granted by the said board or any revocation of the same, as by this act provided, certified by the secretary of state where the original certificate or revocation thereof is required to be filed by the provisions of this act, to be a true copy of the original filed in his office under the hand and seal of the said secretary of state, shall be competent and plenary evidence to prove the facts contained in the said certficate, to the same extent as if the original document had been produced and proved in any court of civil or criminal jurisdiction whatsoever; any person whose certificate shall be refused or revoked by said state board shall have the right to appeal by certiorari to the supreme court for a review of such action, and the supreme court is hereby authorized and empowered to review and correct the action of said state board, and the state board shall forthwith carry out the judgment of the supreme court on such review.

Sec. 13. If any person shall pursue the practice of architecture in this state, or shall engage in this state in the business of preparing plans, specifications and preliminary data for the erection or alterations of buildings, or shall advertise or put out any sign, card or drawing, designating himself as an architect, having an office and doing business within this state without a certificate thereof, in accordance with the provisions of this act, he shall be guilty of a misdemeanor, and upon conviction shall be fined not less than fifty dollars and not more than five hundred dollars for each offense, or imprisonment in the county jail for a period of not less than one month.

Sec. 14. But nothing herein contained shall be construed to prohibit students or employees of licensed architects from acting upon the authority of such licensed architects, or to prohibit any person in this state from acting as designer of any building that is to be constructed by himself or his employes, or to prevent any person from employing another person to prepare plans and specifications for the erection of any building with the full knowledge upon the part of said owner that said person is not a regularly registered architect according to the provisions of this act.

Sec. 15. The expense of said board, and of the officers thereof, and of the examinations held by said board, and of any other matter in connection with the provisions of this act, shall be paid from the registration fees above provided for, and not otherwise; in no case shall any of such expense be paid by the state of New Jersey or be a charge against the said state.

Sec. 16. An itemized account of all receipts and expenditures of the said board shall be kept by its secretary, and a detailed report thereof, each year ending with the thirtieth day of September, duly verified by the affidavit of the said secretary, shall be filed with the secretary of state within sixty days thereafter; the said secretary of state to be paid such fees therefor as are now paid for filing similar papers in his office.

Sec. 17. The members of the board shall be entitled to reimbursement for their traveling and hotel expenses, incurred in pursuance of their duties, not to exceed five dollars per diem for each member of the said board; the secretary and treasurer of the state board of architects shall receive such annual compensation as shall be provided by the board, by resolution adopted by it at a regular meeting; no member of the board shall be held personally responsible for any portion of the secretary and treasurer's salary, should the fees for certificates received by said board be insufficient to meet the same.

SEC. 18. Any surplus of fees remaining in the treasury after the payment of the expenses of the members of the board, and the salary of secretary and treasurer, as herein provided for, shall be paid annually to the treasurer of the state of New Jersey and shall only be paid out upon the warrant and authority thereafter of the comptroller of the state.

SEC. 19. This act shall take effect immediately.

* * *

APARTMENT-HOUSES NOT "TENEMENTS."

THE question before Justice Truax, at the Special Term of the Supreme Court, New York, in the case of George Kitching against Kate C. Brown, was whether the defendant had violated a covenant in 1873 not to erect tenement-houses on his premises. Mrs. Brown has erected three modern apartment-houses, each seven stories in height and each containing two apartments on a floor. Each suite has a parlor, dining-room, library, kitchen, five bedrooms, and servants' quarters. The buildings have every modern convenience. Justice Truax found against the plaintiff's contention that the buildings are tenement-houses, and within the definition of the act of 1867, where such houses are "taken to mean and include every house, building, or portion thereof which is rented, leased, let, or hired out to be occupied as the home or residence of more than three families living independently of another and doing their cooking upon the premises, or by more than two families upon a floor so living and cooking, but having a common right to the halls," etc. Justice Truax says the words "tenement house" as used in the covenant, are to be construed according to their plain, ordinary, and popular sense, and not according to the definition given in the act of 1867. "A tenement-house, then," (in 1873,) continues Justice Truax, "as well as now, had a well-defined meaning. When one says to-day that a person lives in a tenement-house, he does not mean that such person lives in a house like the Nevada flats, and yet those flats are occupied by more than three families living independently of one another and doing their cooking upon the premises."

Geo. A. Fuller Co., Builders. Clinton & Russell, Architects.

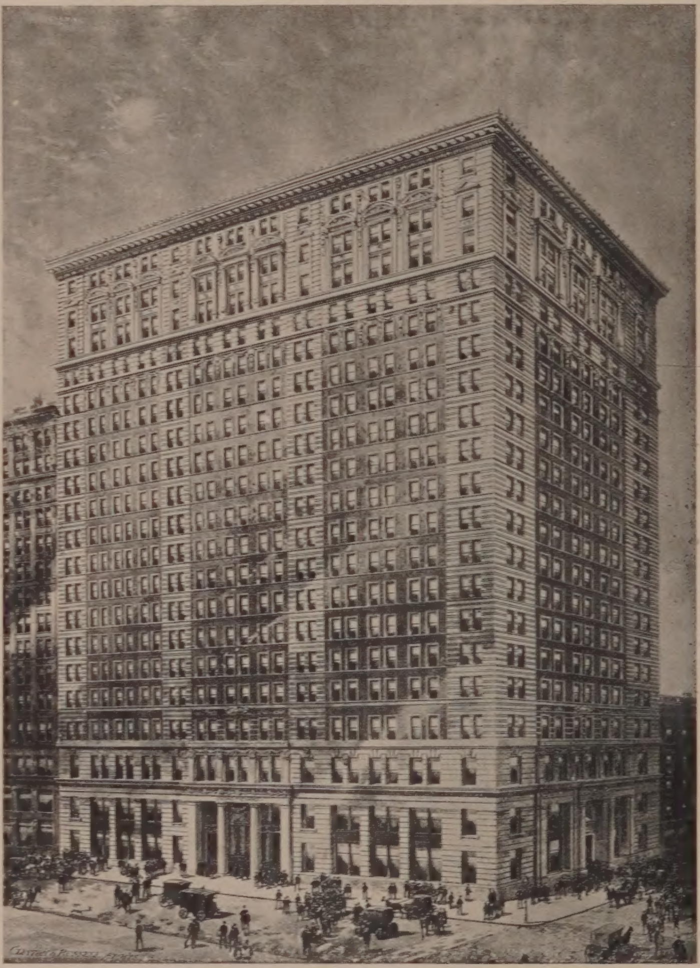
THE BROADWAY-MAIDEN LANE BUILDING, NEW YORK.

* * *

WHAT IS ARCHITECTURE?

B. F. FLETCHER.

ARCHITECTURE is the result, the record of civilization, the permanent expression of the people, the great Recording Angel who writes on indestructible granite the manners and customs, the very lives of the people in whose times such architecture is carried out. Let there be no mistake in this, that architecture in this respect is as true now as it was in the times of the Egyptians, Assyrians, Greeks, Romans or Mediævalists. Then as now it records our lives, our civilization, our mental and social conditions, as truly as does any mirror the man who stands before it. It is evident that, since the Renaissance, the record is more subtle, the pictures less clear, but that is because our civilization is more complex and our methods more obtuse. When architecture ate of the tree of knowledge in the 15th century, and seized upon the outspread manuscripts and splendid structures of old Rome, she was doing something which, until then, was an unknown quantity in the world of art. Architecture until that time had been the spontaneous growth, the natural unbidden fruit of a tree planted on various soils and hence bore varied natural fruit, the result of such planting. In the 15th century, however, such a natural cause of growth was abandoned, and architecture, as far as outward form was concerned, went back like a bow unstrung to the ancient forms of Classic times. In other words the revival of the learning of the ancients tended to produce the revival of the forms extended during the period of the Greek and Roman ascendancy. And so it must always be, architecture is made by the people, and, *nolens volens*, it must bear the impress of the people's mind, although, at the time, it may be difficult to discern. Placing aside for a moment the new types of structures demanded by succeeding generations of men for their use, let us glance at the ever-recurring question of style in architecture, and see if we can picture that style of architecture which will be paramount in the dim and distant future. Of one thing we may be certain, I think, and that is, that whatever style in architecture may be in vogue, Classic, Mediæval or Renaissance, it will be so adapted to the needs of the people that its form will be to all intents and purposes new. We shall be spared the absurd and pedantic Greek temples which were erected as dwelling-houses at the beginning of this century, or later, the lath-and-plaster Gothic palaces which were to transport us back to the Middle Ages. The world is now too matter-of-fact and too much addicted to reviewing buildings from the practical and sanitary point of view to put up with such chicaneries. Fashions in architecture we shall have as we have fashions in ladies' attire, or, for the matter of that, in men's garments; but we can safely predict that convenience in planning will not be sacrificed to outer form, and that the sizes of our doors and windows will not lie subordinated to anything but our requirements and convenience. Beyond that we may strain our eyes in vain along the architectural horizon in search of an advance copy of the style which will prevail. And this the more so because we must look unsuccessfully for new forms, unless we have new materials which will evolve such forms. It must be remembered that we are using the materials that the Romans used in our architecture, and although the difference is great compared with Roman architecture, yet it is comparatively little when the distance between the one and the other is remembered. It is only by "ringing the changes" on the various architectural forms and features that we can see the future of architectural design.



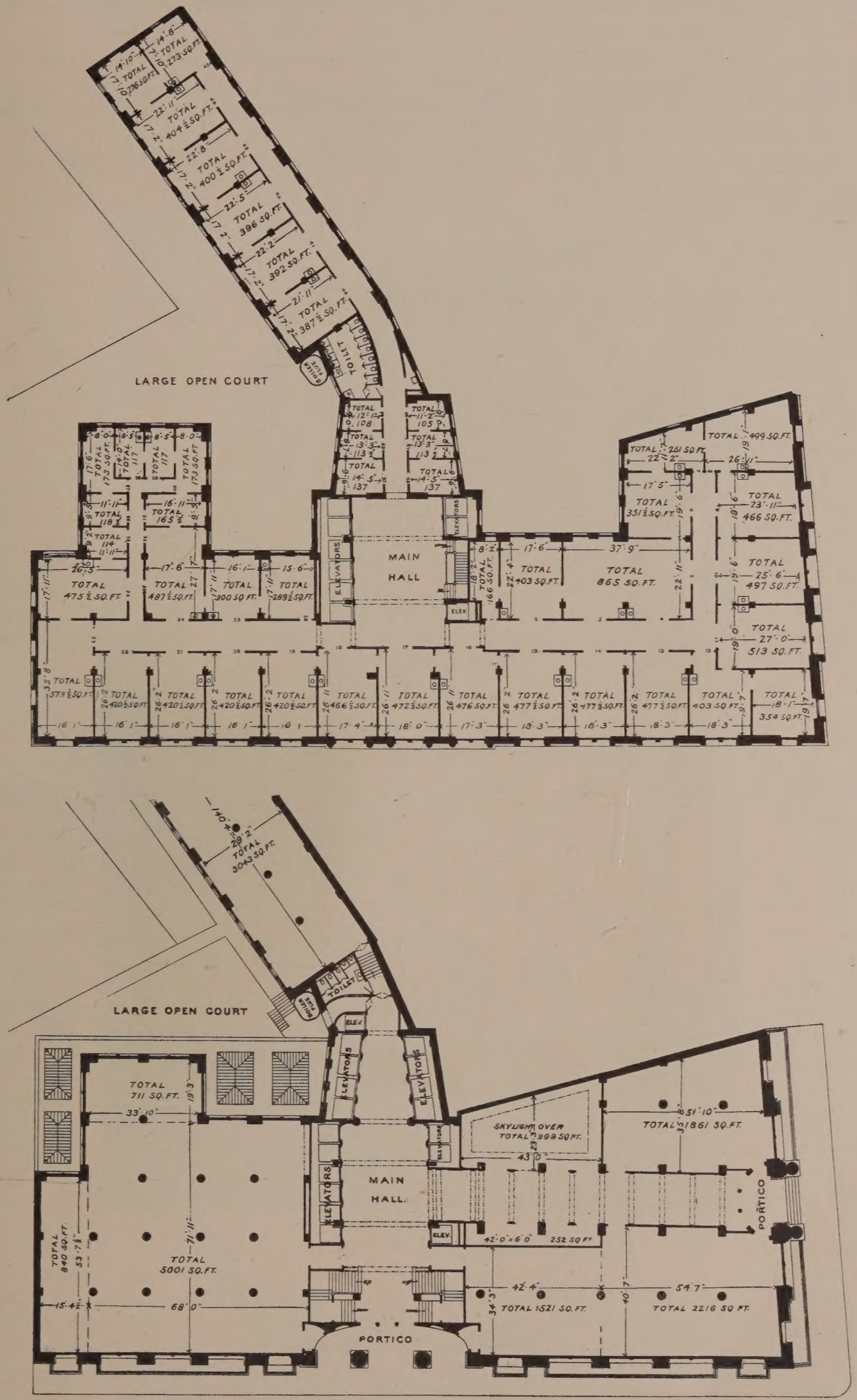
Geo. A. Fuller Co., Builders. Clinton & Russell, Architects.

BROAD-EXCHANGE BUILDING, NEW YORK.

* * *

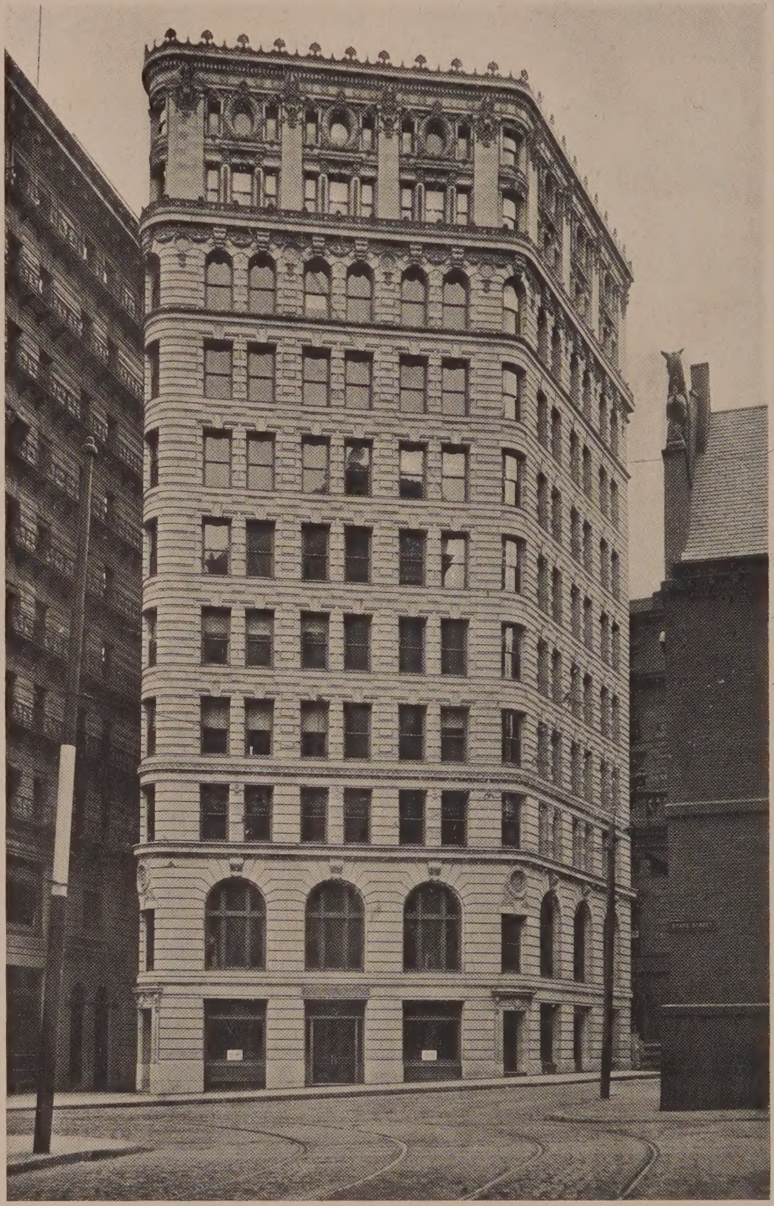
THE USE OF MATERIALS.

MATERIALS exercise so great an influence in building construction and design, or at least ought to do so, that it is strange so few writers and exponents of art have recognized it, says a writer in the London Building News. We have read textbooks on the styles and evolution of architecture that are remarkably silent on this factor, though the authors have not been unmindful of another great factor: that of *use* or requirement. Such teaching has implanted an unreal sense of the subject. Architecture is treated as the art of shaping and embellishing buildings—mere ideal creations on paper, instead of structures possessing a body of physical properties. If our great edifices were all grouped and modelled in plaster, or cut out of some tractable material, such descriptions might be of service; but they afford very little practical information as to the reasons that have operated in giving shape and appropriate decoration. Writers and exponents of this class are presumably mere theorists, and not practical men, their chief knowledge of the subject being derived from books and drawings. The teaching and example of a century of dilettantism and archæological research, stucco imitations of Greek and Gothic temples have abetted such teaching. Material is now taken into account. In the classes of the Association and other technical schools students are instructed in the distinctive treatments of brick, stone and timber, iron, etc., as the bases of design—a very different sort of instruction to that given in the early "thirties" and "forties" of the last century, when the style and drawing and tinting encouraged the belief in a non-physical and textureless architecture. Stuccoed buildings, by obscuring all structural jointing and making all brick and stonework assume the same character, largely conduced to the above result. We now repudiate such devices, but have still much to learn to make material a patent factor in design. The architect yet adopts a conventional mode of designing his elevations. He selects a style and reproduces the fenestral features suitable to it, without any regard to the fact whether the material is brick, terra cotta, or stone. The windows have the ordinances and dressings suitable to stone, the pilasters



FIRST FLOOR AND TYPICAL FLOOR PLANS, BROAD-EXCHANGE BUILDING, BROAD ST. AND EXCHANGE PL., NEW YORK.
Clinton & Russell, Architects.

and cornices are designed upon Classic or Renaissance models, though the work is to be executed in brick or terra cotta. In all this the architectis following a style, and is not thinking of his material, which would have dictated the kind of window dressing and cornice. The architrave, cornice and pediment are in appropriate brick forms—they are only suitable in stone; nor can we entirely approve of the stone-dressed window in a brick front. A brickwork opening may be quite plain or accentuated with moulded brick jambs and head. North Germany, Holland and Italy supply the architect with suitable types of brick fenestration. The frequent horizontal coursing and the arched head are essential characteristics of a brick style. Terra cotta, too, is often misapplied: there is a general tendency to imitate stonework, instead of being satisfied with forms and details suitable to a moulded and fired material. Here also the frequent jointing should dictate a restraint on mouldings and enrichment. The shrinkage and warping of the material have to be considered in designing blocks intended for stringcourses, arches and moulded work, and for these reasons the drawing for this material should be made allowing for shrinkage. Imitation of stonework, inattention to bonding with the brickwork or backing, and to the shrinkage and twisting in the drying and burning are common mistakes in the use of this material. Methods of working which have so large an influence on the style have not yet been mastered.



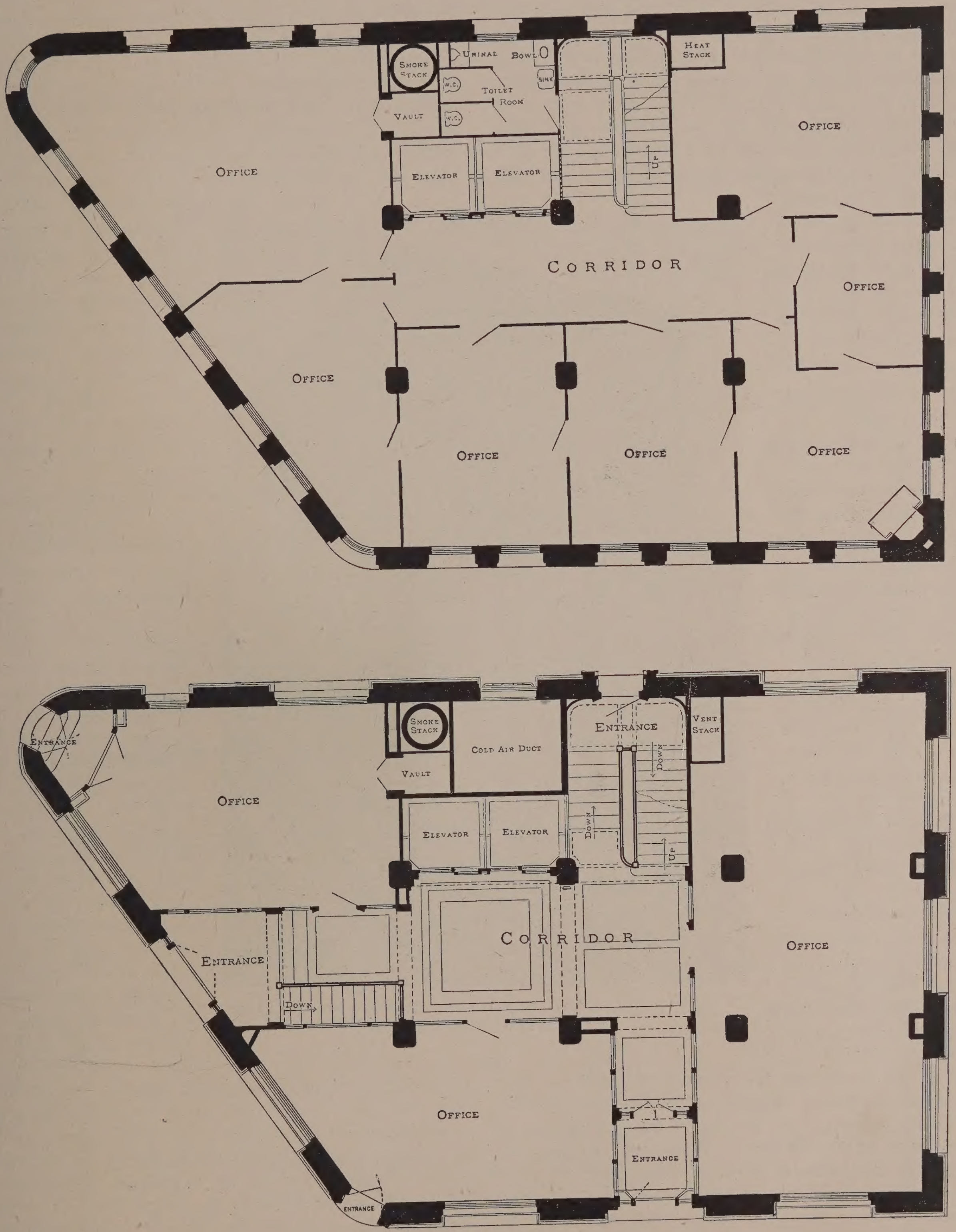
Geo. A. Fuller Co., Builders. Cass Gilbert, Architect.

BRAZER BUILDING, BOSTON.

ANALYSIS IN ARCHITECTURE.

C. H. DAY.

THE Anglo-Saxon races are adepts in taking things to pieces, in analyzing and decomposing rather than in the contrary process of composing and combining; and it is therefore, perhaps, as a nation we are more mechanical than other people, and that mechanical progress has been more evident amongst us than artistic compositions. We take to pieces and analyze our materials, our monuments and buildings, even our thoughts and emotions, and our very artistic perceptions have been analyzed. Macaulay has said, truly, "Ages are spent in collecting materials, ages more in separating and combining them"; and we are engaged in the latter process. The poetical genius and architectural creativeness of the earlier ages prospered when people relied on their perceptive powers, when there was no attempt to philosophize, or to discover abstract terms; but we now have advanced beyond the stage of simple perception and particular images. We are not content with expressing our ideas in language: we now seek to discover its laws, to analyze sentences, to parse or to resolve a sentence into its elements or parts of speech; but before the days of grammar and the study of philology, men wrote better poetry and greater epics; and so it is in the formative arts—we now are content to analyze and to abstract what in former ages was the natural evolution of men's requirements. In the application of this method to our architecture we have lost much in the art of composition.



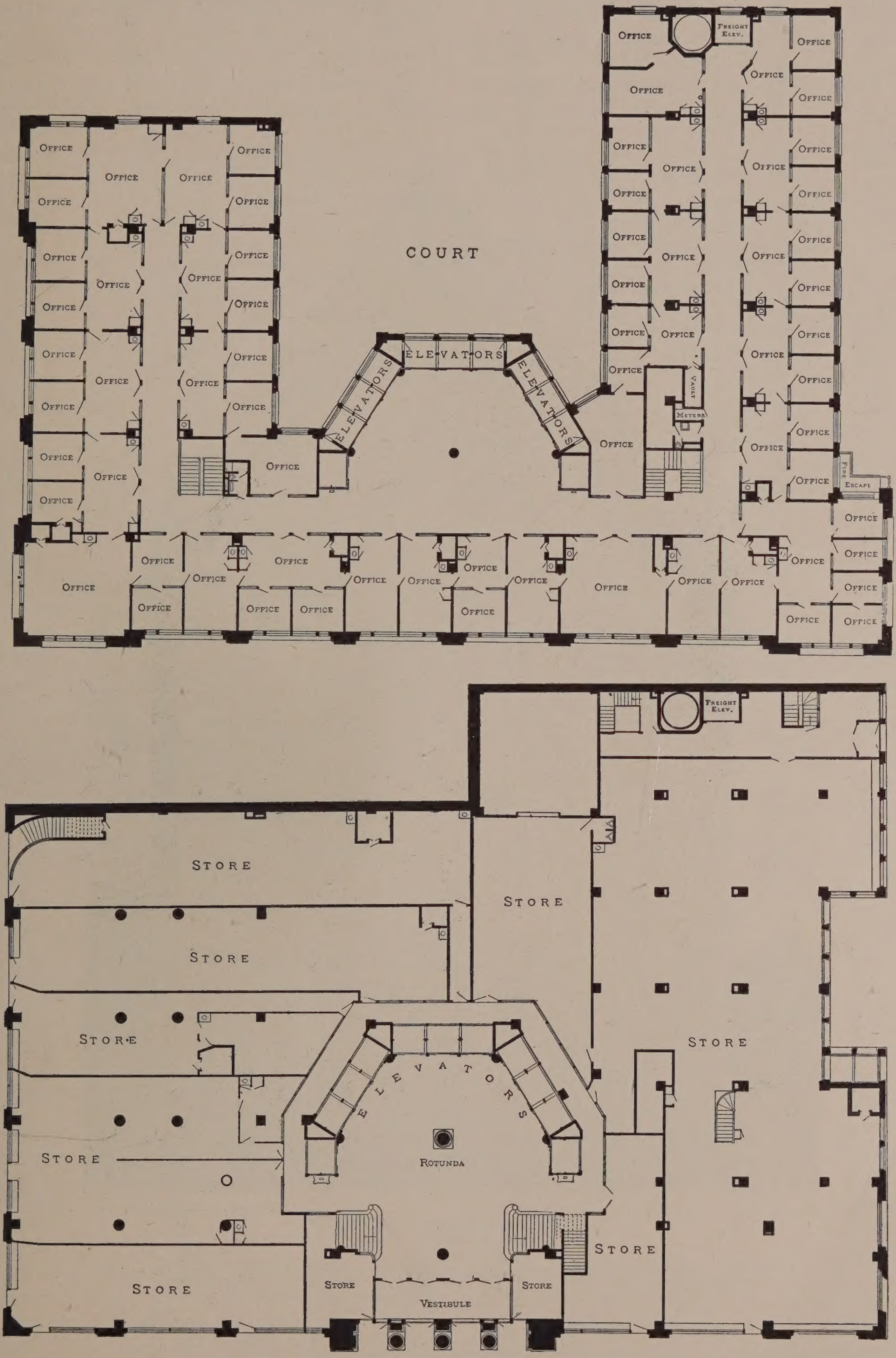
FIRST FLOOR AND TYPICAL FLOOR PLANS, BRAZER BUILDING, BOSTON. Cass Gilbert, Architect.

The analytical study of buildings in the several aspects of style, construction, planning and detail is one of the consequences of our present mode of viewing architecture. We now talk of style, of detail and materials, planning, construction, types for different classes of building, and so on, as if all these things had to be separately considered in the design, whereas under the old system they were the natural manifestations and outgrowths of the buildings, and had no separate existence apart from them. A building is described as in such and such a style, its plan of the hall, or avenue, and mixed type; a corridor or pavilion plan, arranged according to some recognized system; that it is of stone, or brick, or terra cotta, etc. This method, of course, has arisen chiefly from the breakup of ancient historical architecture and the disintegrating process that followed during the Renaissance, partly also from the separation of the artist from the craftsman. The effect on modern architecture is too well known to need recapitulating. Whether it is possible to recognize the disjointed elements and to bring them out of the chaotic state, in which they have so long been, into something like organic unity, is a question that is worth careful thought and consideration. The analytical method is so engrafted into our modern system of education and practice that it is hard to think of any other. What is a specification but an analysis of trade? Owing to the modern method of contracting for buildings, the principle of analysis has become an important instrument in determining cost. Careful specifications are necessary; the building, as it were, has to be taken to pieces, or dissected as much as possible, so much stone or brick, so much timber, so much plaster and ironwork, etc., and the labors necessary. The fittings, also, are separately taken. All these separate items are considered simply as so many items of cost; their true relation to each other is quite another and secondary thought, even to the architect, when the actual building is considered. To the surveyor the analysis is important. The man who can take the work to pieces, who can dissect as much as possible his stonework, carpentry and joinery, is the most successful; so the architect who can, so to speak, disengage his mind and attention from his design as a whole, and can tell his client without difficulty what it would save to omit some material or item, or can give the cost of the building, omitting some portion of it, or in another material, must have an analytical mind. The ability to take to pieces, to separate, to resolve into parts, is a useful faculty to the professional man; but, unfortunately, it does not always follow that the faculty of separating and taking to pieces is the best for the designer or composer. As a rule, it is otherwise. To be good at analysis requires the exercise of discrimination and of retentiveness of memory, a very different habit to that necessary in composition.

Geo. A. Fuller Co., Builders. Holabird & Roche, Architects.

MARQUETTE BUILDING, CHICAGO.

To take another aspect of the subject. In the construction of buildings the same plan of studying parts and isolated facts is now in vogue. The student learns all about masonry and brickwork, carpentry and ironwork, from separate treatises, written or compiled by men who are not architects, and who have no concern with the design or relation of one to another, or to locality or climate. The practitioner makes himself acquainted with various kinds of bricks and stones and their qualities in the abstract; he learns the modes of converting and working them, quite irrespective of the local custom of working or whether they are fitted to a particular kind of building. He studies his roofs apart from their connection with the structure, simply as modes of covering or of resisting stress, and his knowledge of constructive ironwork is probably gathered from books, without reference to the design; each is considered separately. It will be seen on consideration that this was not the way the old architects learned. They had no books on independent branches of construction. Each building was designed and erected as a whole; its masonry, roof, and ironwork were designed as having a



FIRST FLOOR AND TYPICAL FLOOR PLANS, MARQUETTE BUILDING, CHICAGO.
Holabird & Roche, Architects.

special relation to the structure, its requirements and locality. In this manner a sense of proportion between the several parts and trades was strictly observed.

Specialism has increased the tendency of looking at things in parts. Take as an instance iron construction, or decoration. The iron or steel work of a big building is given to a specialist in the trade. In the manufacture we see the analysis carried out more fully. Thus, certain members are prepared and drilled; the plates are then fitted together with rivets and bolts; other hands are engaged in lifting. But the point we wish to insist on is that the architect employs an expert to make the necessary drawings and specifications, and to carry out the work. No doubt accuracy and expert knowledge in this branch of construction are insured by this plan, to the advantage of the building in a mechanical sense; but it is not the way that appeals to the architect. We know how badly the building suffers sometimes from the specialist having his own way. Division into parts and multiplication of each part is the main consideration, so the design that is made on this principle is the one that lends itself more readily to easy and cheap execution.

The analytic spirit is quite as much seen in architectural composition and design as in construction. Our students are taught to define the characteristic mouldings and ornaments of each period of English architecture from A. D. 1000 to 1550, quite apart from the buildings or purposes these mouldings fulfilled; or, again, the student is required to make a sketch design in a certain style he selects—say that of a western end of a church—and to define the parts. The analysis of Classic forms, as well as of Gothic buildings, has entered into the courses given to students. Thus the analysis of Doric forms as we see them in a Greek temple is one of the lessons taught. The columns, their tapering form, entasis, fluting of shaft, and the abacus and echinus of the capital are all shown to have been derived from wooden models. The architraves represented the beams resting on the wooden supports; the triglyphs the ends of cross beams over each column; so the metopes and guttæ or drops had a wooden original, while the cornice of the entablature represented the eaves of a timber roof. So, also, the thin bands between architrave and frieze were clearly derived from a carpenter's moulding. The study of mouldings as they occur both in Greek and Gothic buildings is taught now analytically, and treatises have been written that show every feature of Gothic architecture has been studied separately on this system, and the method has been of great service in the critical study of the art. By this comparative and analytical method the student is directed to trace the evolution of each part, and to contrast and compare them. This

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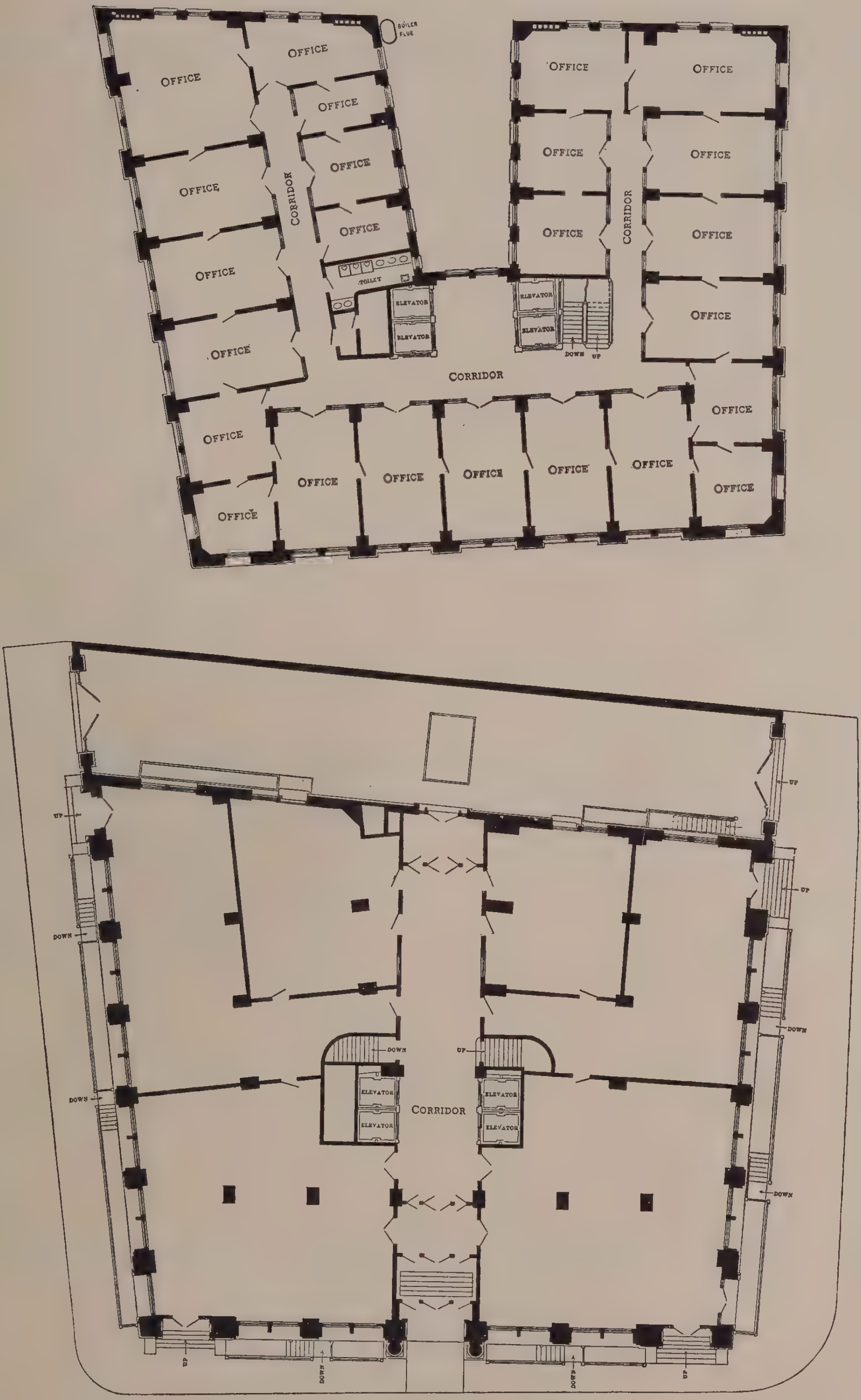
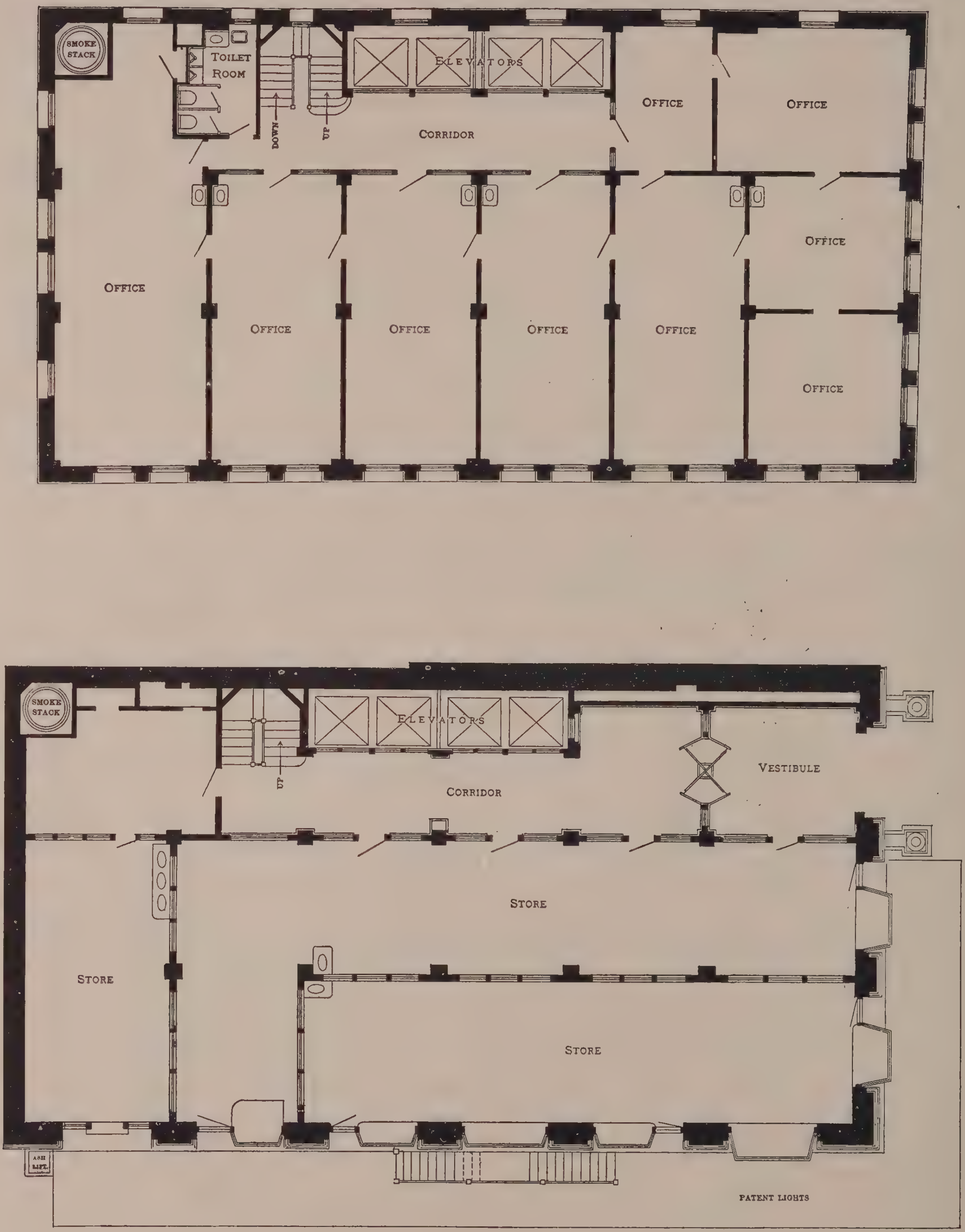
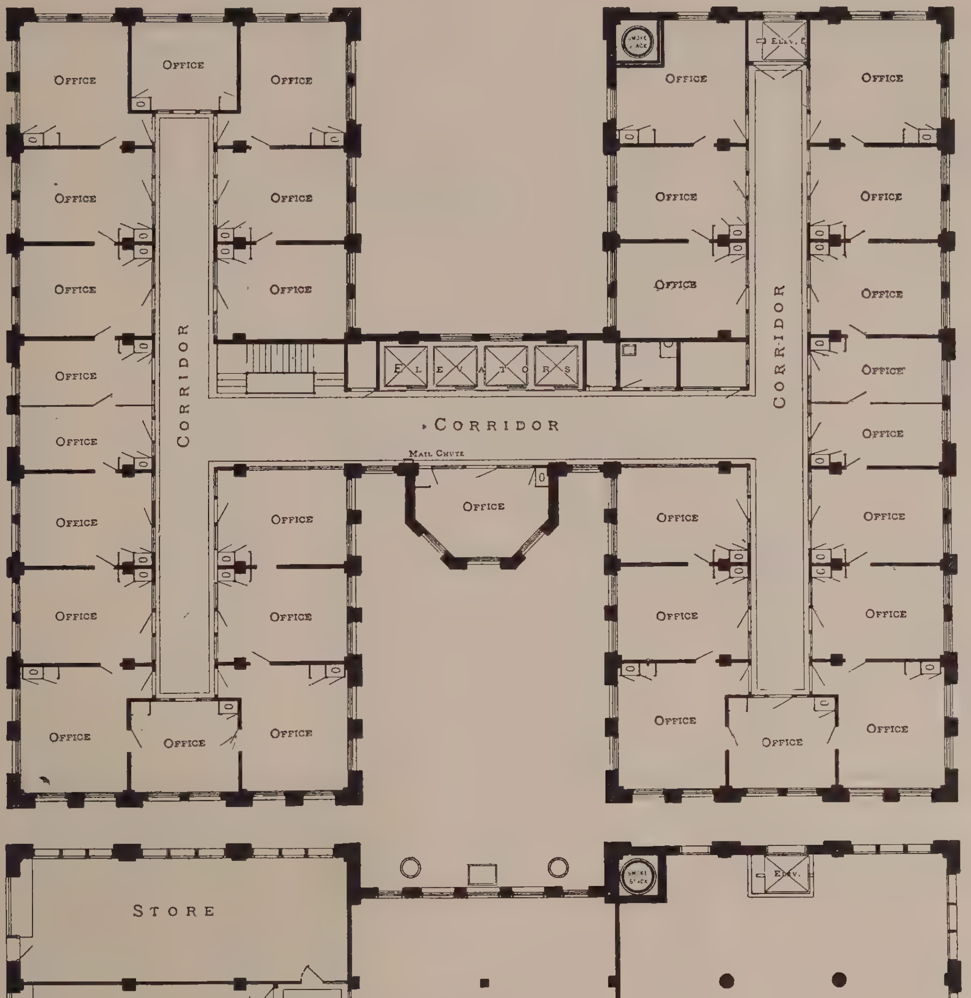
BATTERY PARK BUILDING, NEW YORK.



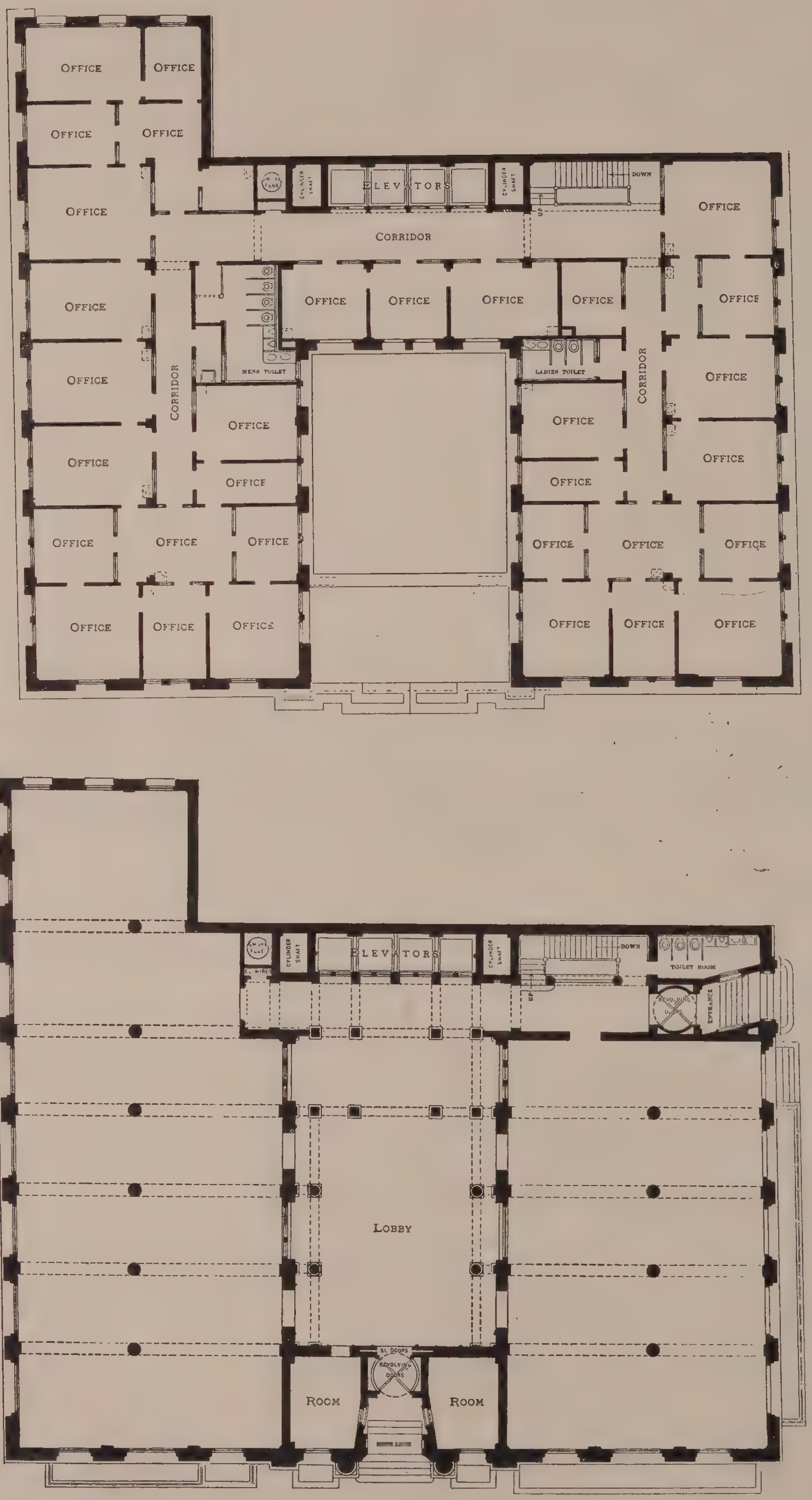
FIRST FLOOR AND TYPICAL FLOOR PLANS, BATTERY PARK BUILDING, NEW YORK. Clinton & Russell, Architects.



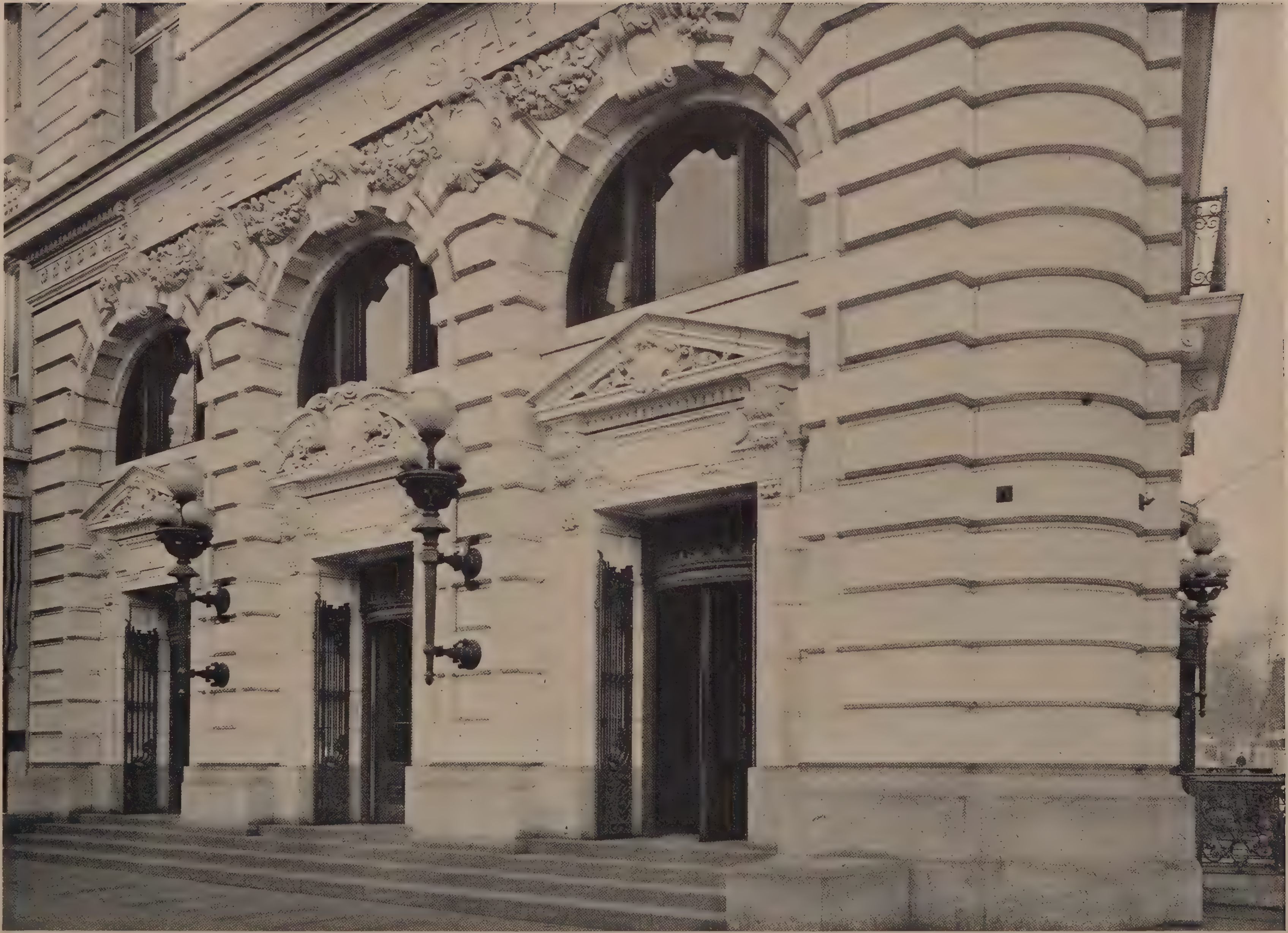
FIRST FLOOR AND TYPICAL FLOOR PLANS, BROADWAY CHAMBERS, NEW YORK. Cass Gilbert, Architect.



FIRST FLOOR AND TYPICAL FLOOR PLANS, LINCOLN TRUST BUILDING, ST. LOUIS.
Eames & Young, Architects.



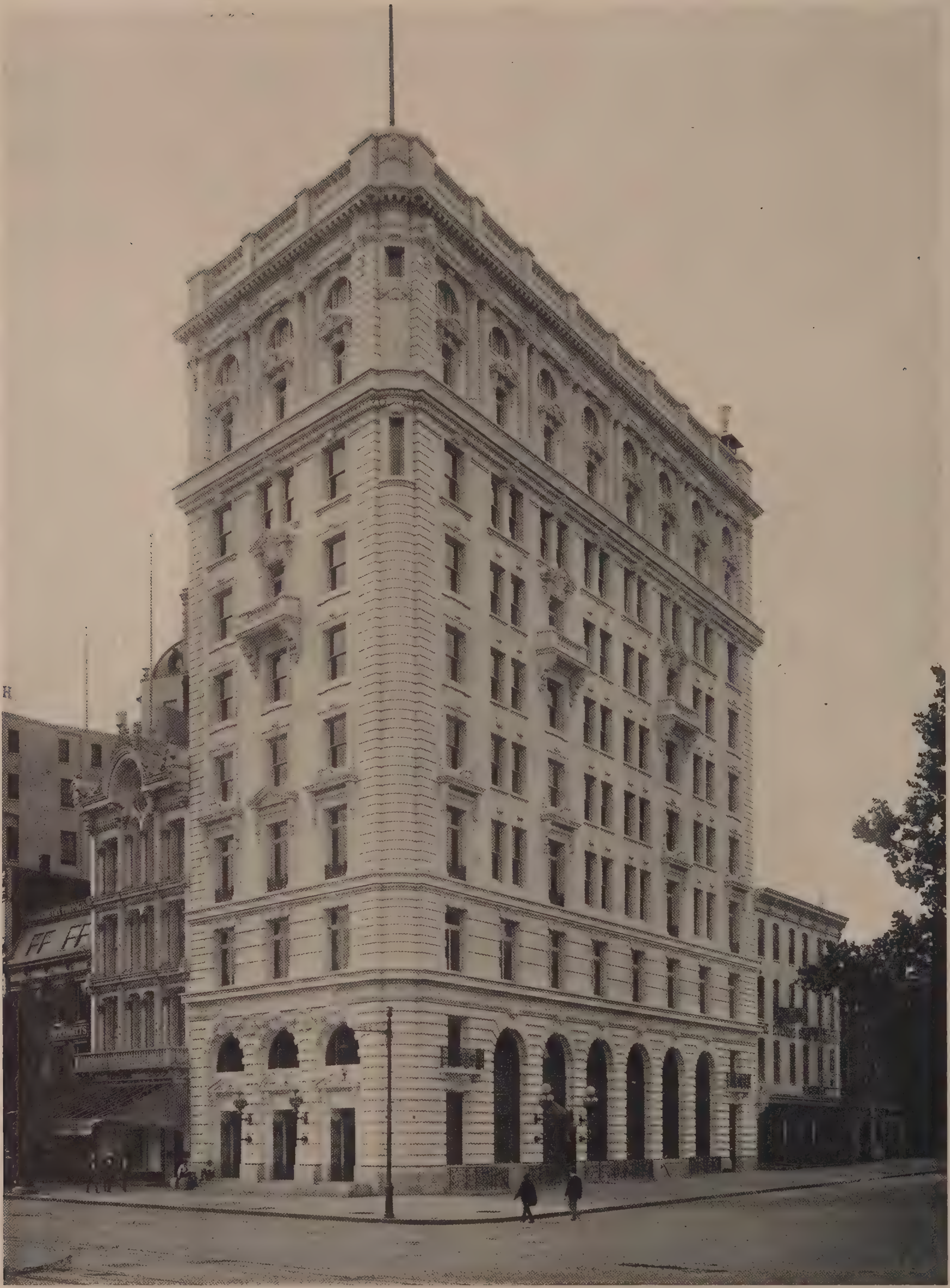
FIRST FLOOR AND TYPICAL FLOOR PLANS, CALVERT BUILDING, BALTIMORE.
J. Evans Sperry, Architect.



Geo. A. Fuller Company, Builders.

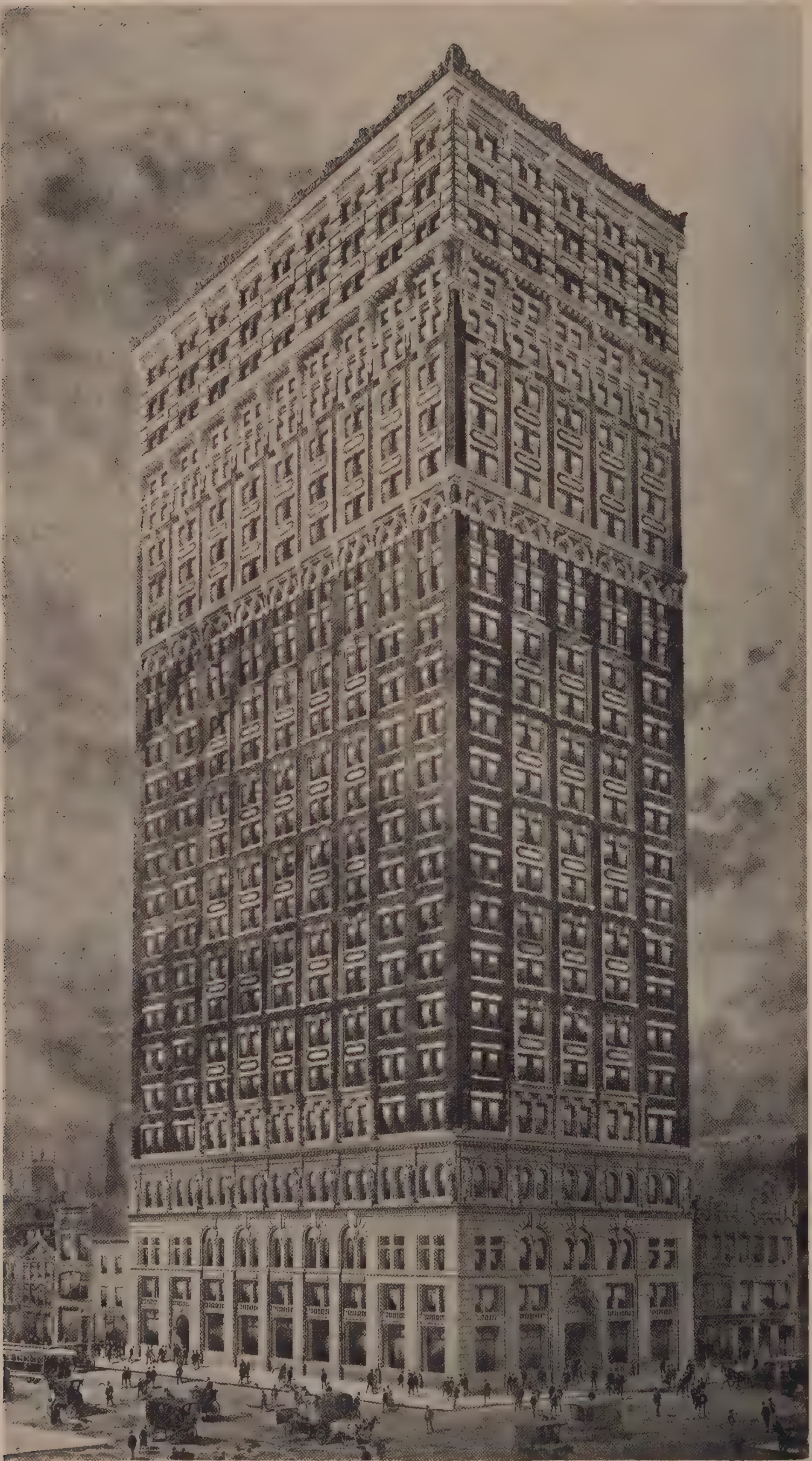
Marsh & Peter, Architects.

Entrance, Evening Star Building, Washington, D. C.



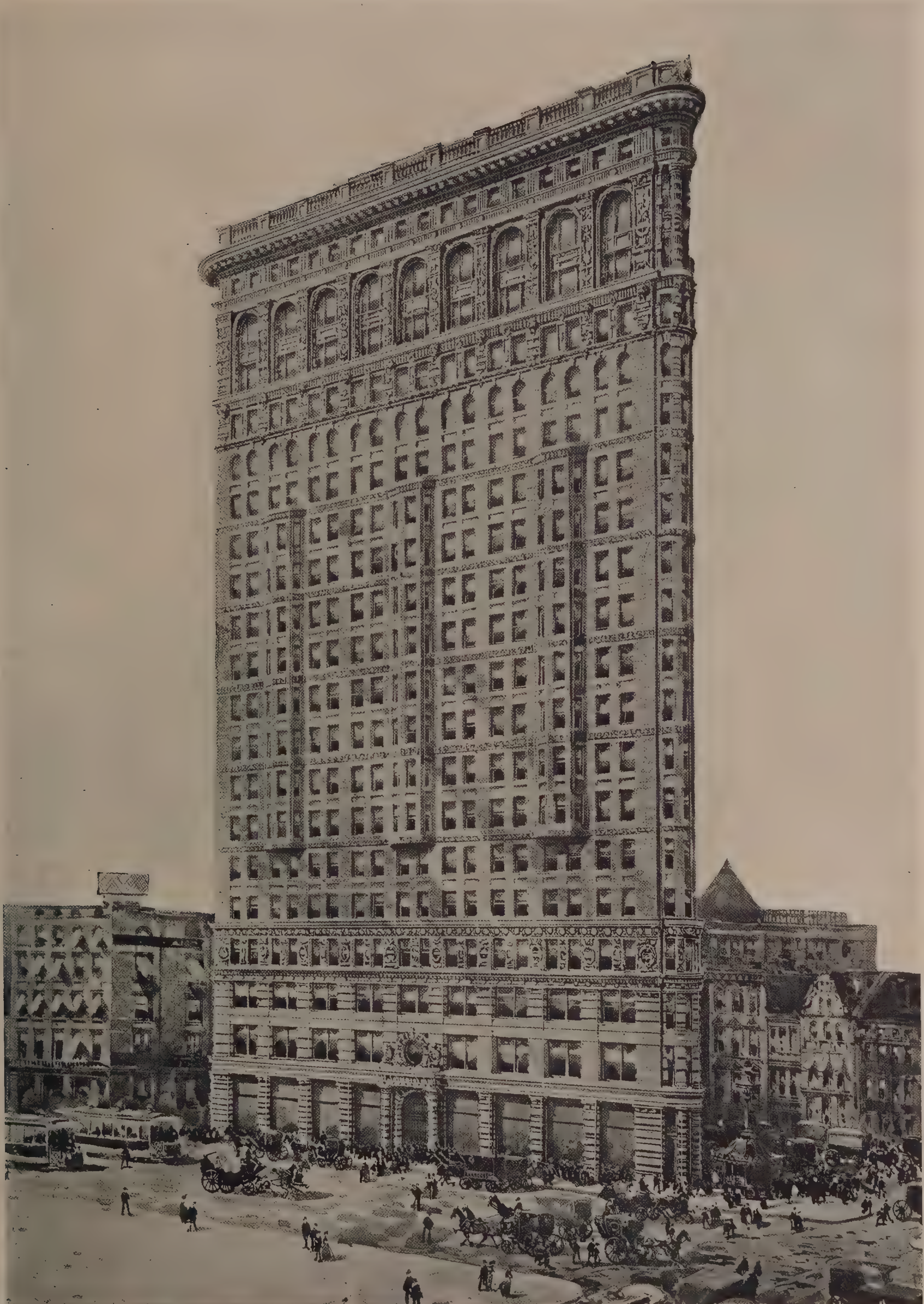
Geo. A. Fuller Company, Builders. Marsh & Peter, Architects.

Evening Star Building, Washington, D. C. (For plans see page 117.)



Geo. A. Fuller Company, Builders. Alden & Harlow, Architects.

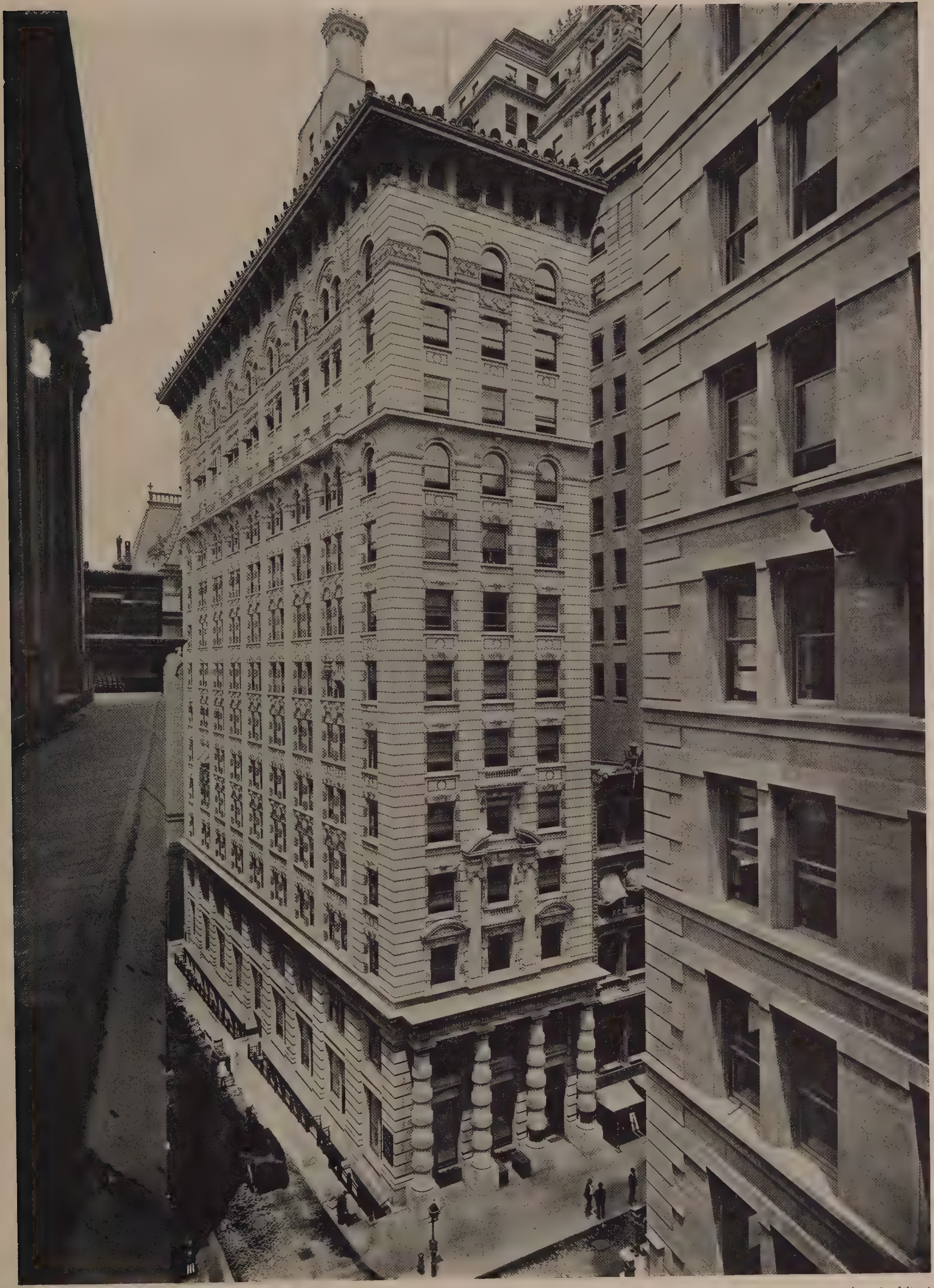
FARMERS' DEPOSIT NAT'L BANK BUILDING, PITTSBURGH.



Geo. A. Fuller Company, Builders.

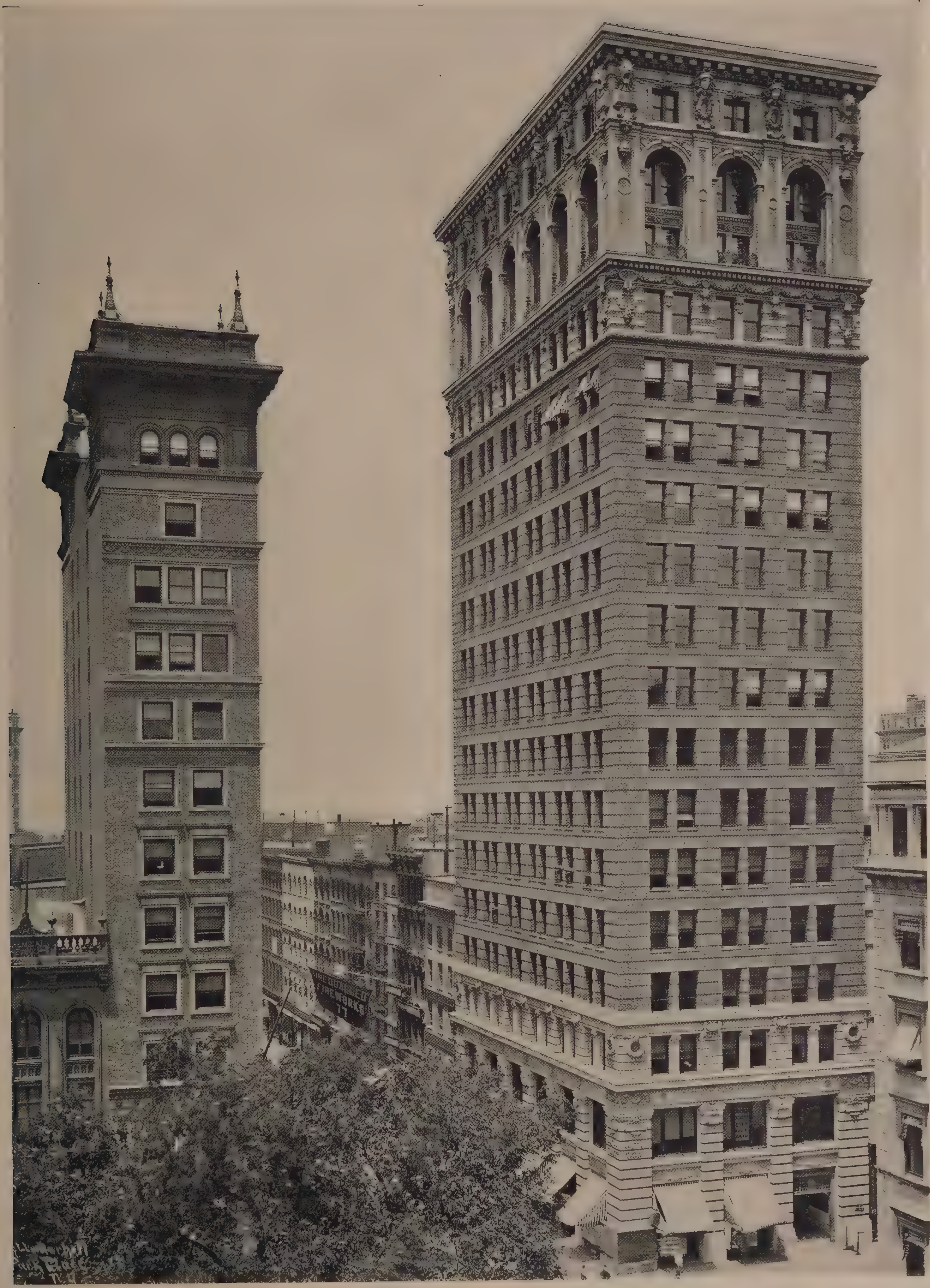
D. H. Burnham & Co., Architects.

THE FLATIRON BUILDING, NEW YORK. (For plans see page 122.)



Geo. A. Fuller Company, Builders. Bruce Price, Architect.

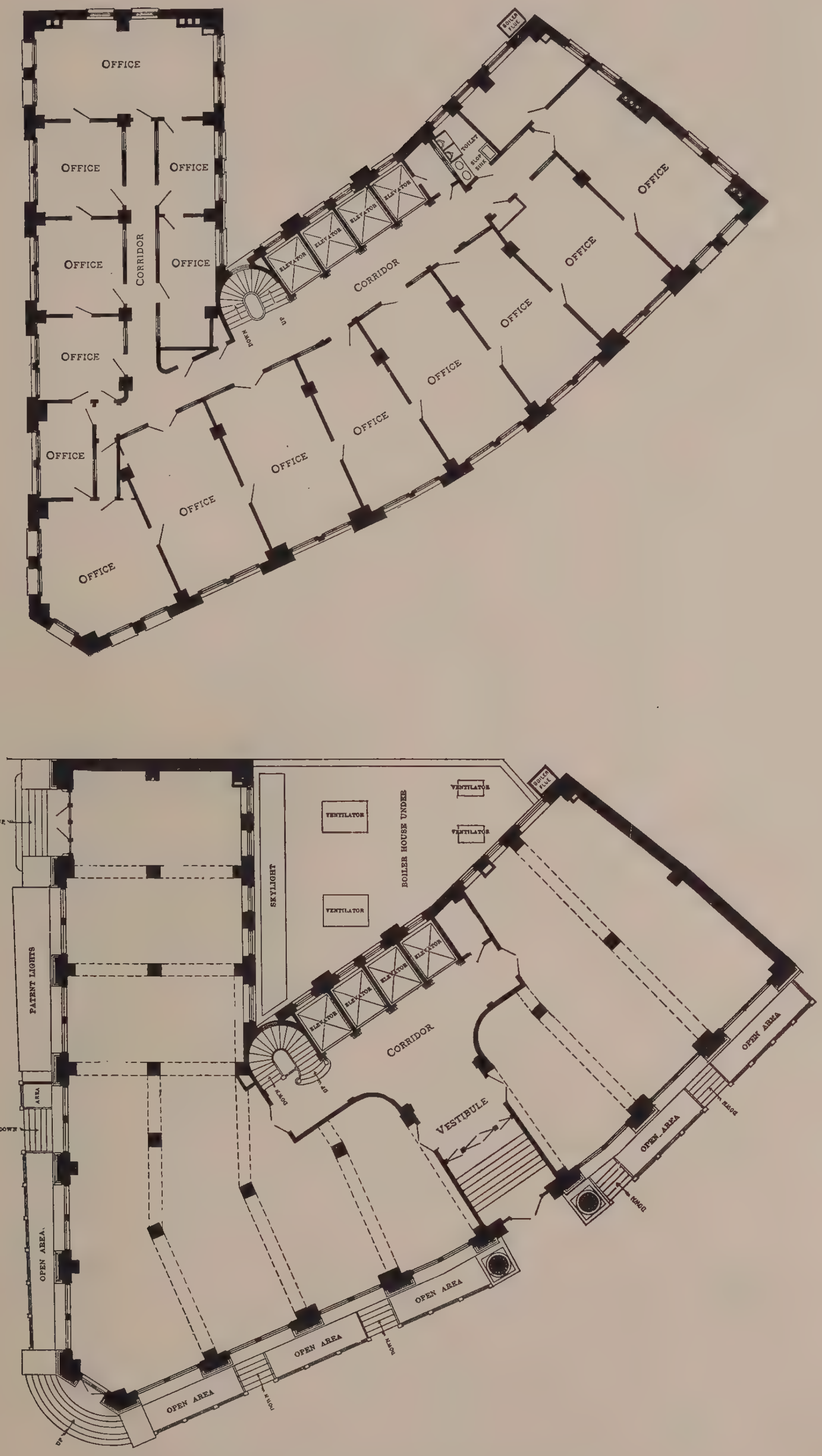
North American Trust Building, New York. (For plans see page 123.)



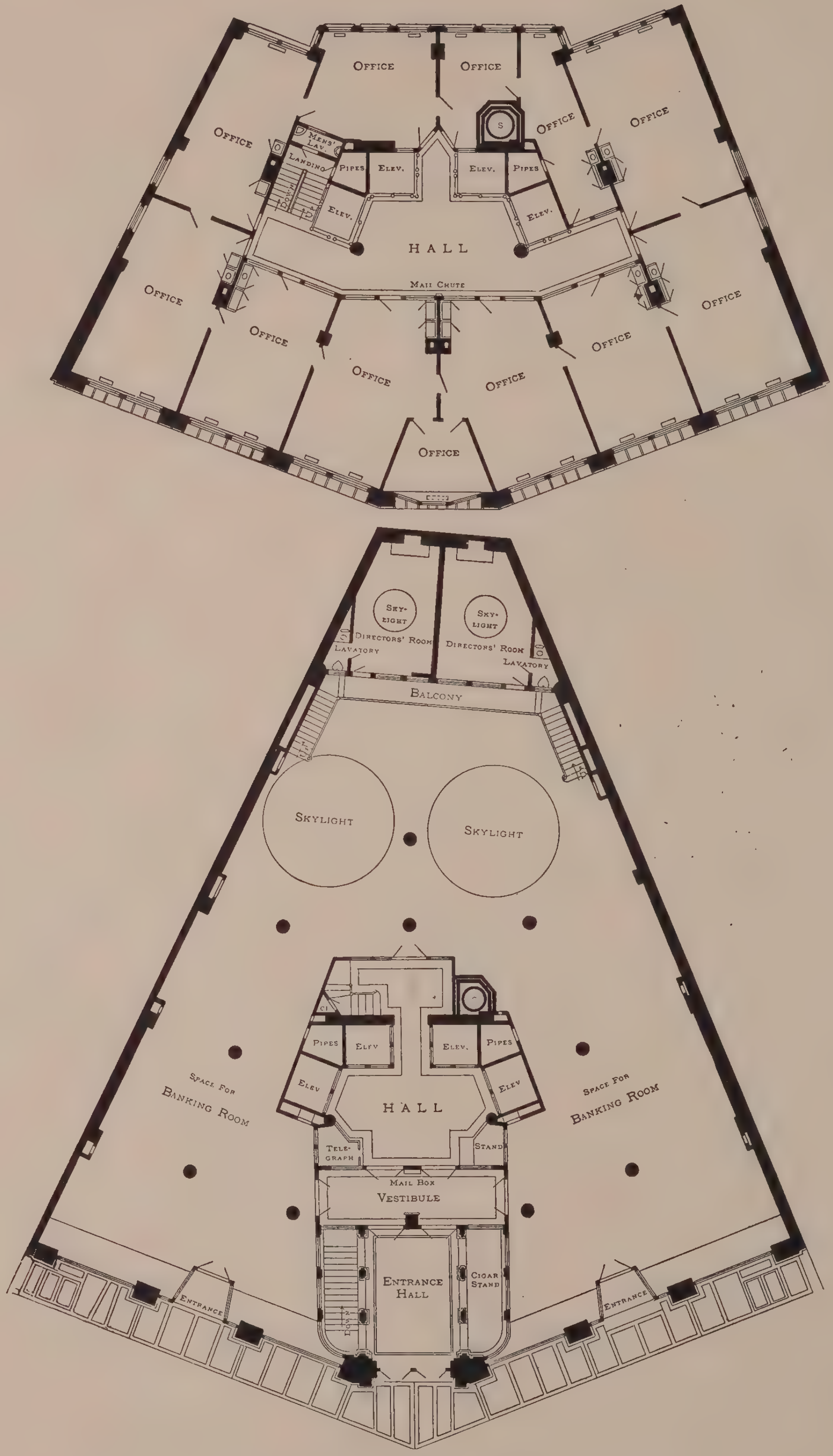
Geo. A. Fuller Company, Builders.

Cass Gilbert, Architect.

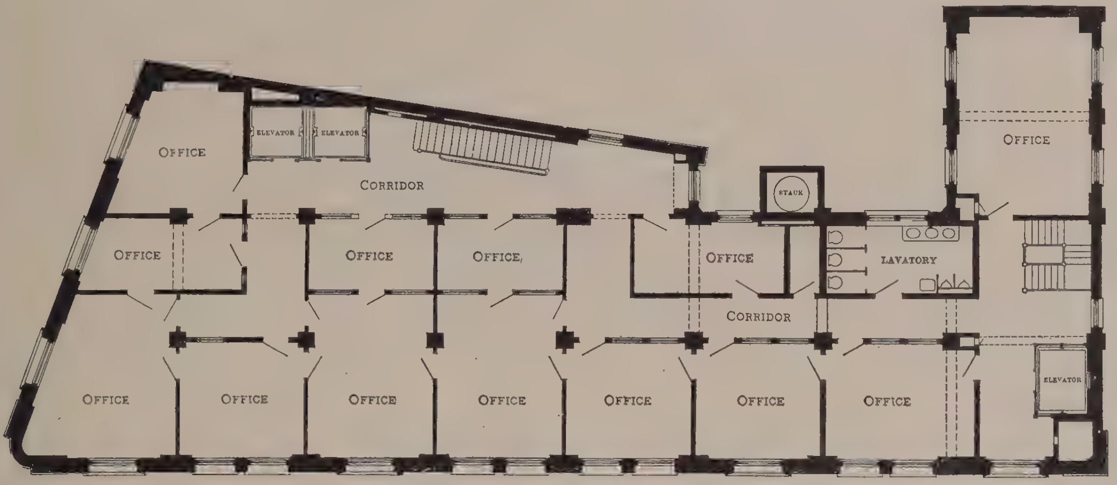
Broadway Chambers, New York. (For plans see page 100.)



FIRST FLOOR AND TYPICAL FLOOR PLANS, CHESEBROUGH BUILDING, NEW YORK.
Clinton & Russell, Architects.

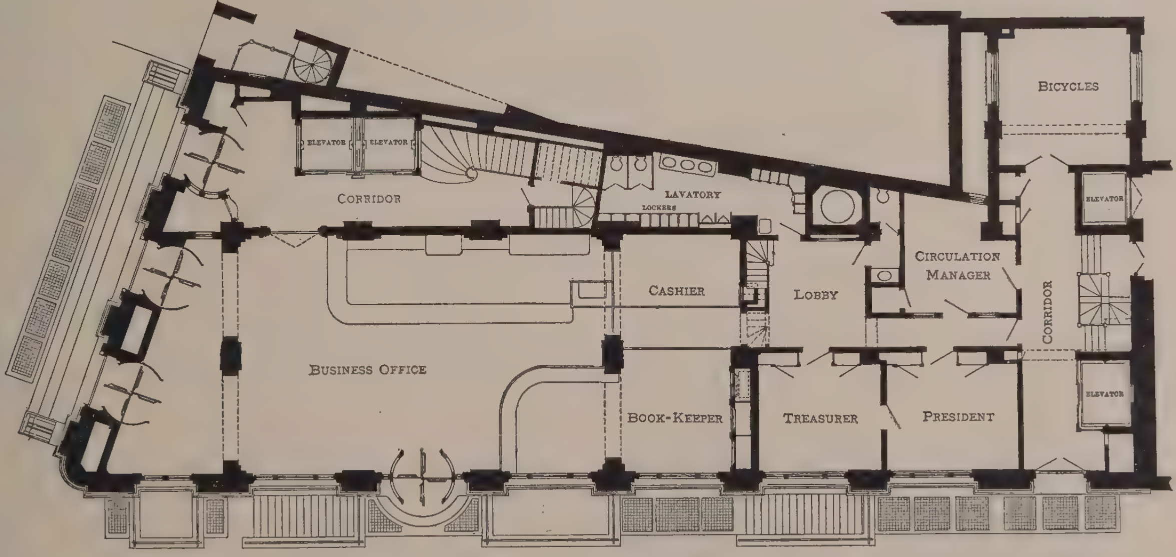


FIRST FLOOR AND TYPICAL FLOOR PLANS, D. S. MORGAN BUILDING, BUFFALO.
Green & Wicks, Architects.

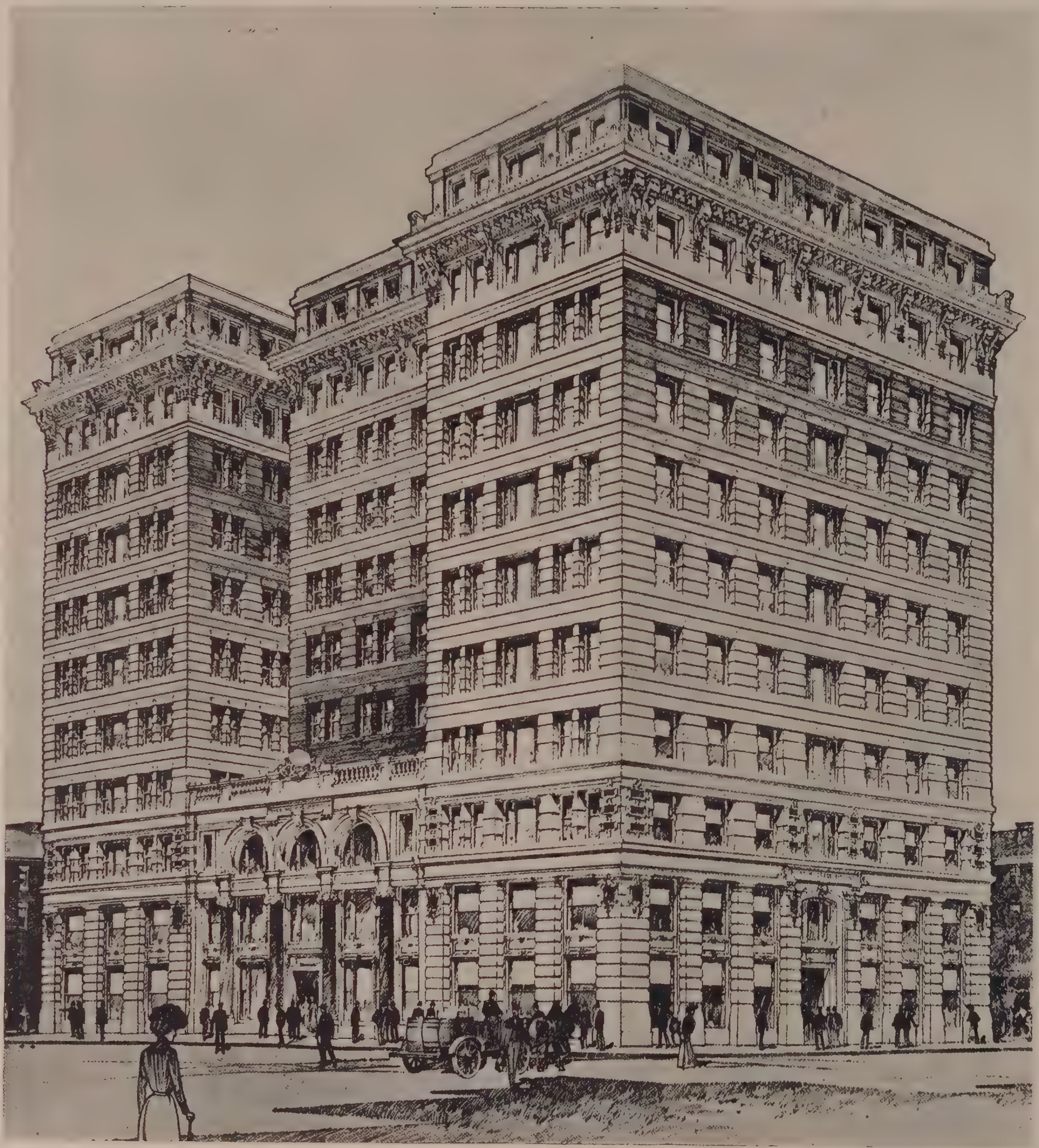


TYPICAL FLOOR PLAN, EVENING STAR BUILDING, WASHINGTON, D. C. Marsh & Peter, Architects.

critical spirit has had its value, because it has set students to compare the problem of each function of a building, and to arrive at certain principles; but it has not of itself done anything to help architects to compose. In natural history, and in science like anatomy, the comparative and analytic method has been of utmost service, but in architecture the method has perhaps been carried too far—that is to say, the student, while cramming his head with the anatomy of his art and with distinctions and comparisons, has neglected the more important subject of synthesis. Then, in practical design, we are apt to consider plans apart from the elevations and sections of the building. The method of studying each together and as a whole is quite neglected—that is, for instance, of thinking of a doorway both as regard to position in plan and also as a unit in the elevation, designing, so to speak, simultaneously. In its place the mode we adopt is to place all our openings where they are wanted in the plan; their design and character we leave for the elevation as a separate study, or, more commonly, we ransack our portfolios or volumes of ARCHITECTURE for examples till we meet one that suits us, and this is chosen whether or not its position on the plan is adapted to such a treatment or not. So with windows and other features. How can good composition be made in this way? It must be the result of thinking out or mapping out the functions of a building as a whole, and the relation of part to part, not as so many distinct units. Analysis is opposed to grouping, for it aims at separating and putting together piece by piece in our design, and it does not matter whether the pieces agree or not. A building designed on this principle has little coherence. We can separate it into parts, cut it up into sections, or decompose it into the elements of which it is made. But it would be not so easy to take away any part of a building designed on the opposite method without dismembering or injuring the whole. That we may take away portions of our modern buildings with improvement, or that we can add wings and additional features to them with impunity, is perhaps convenient, but is scarcely flattering.



FIRST FLOOR PLAN, EVENING STAR BUILDING, WASHINGTON, D. C. Marsh & Peter, Architects.



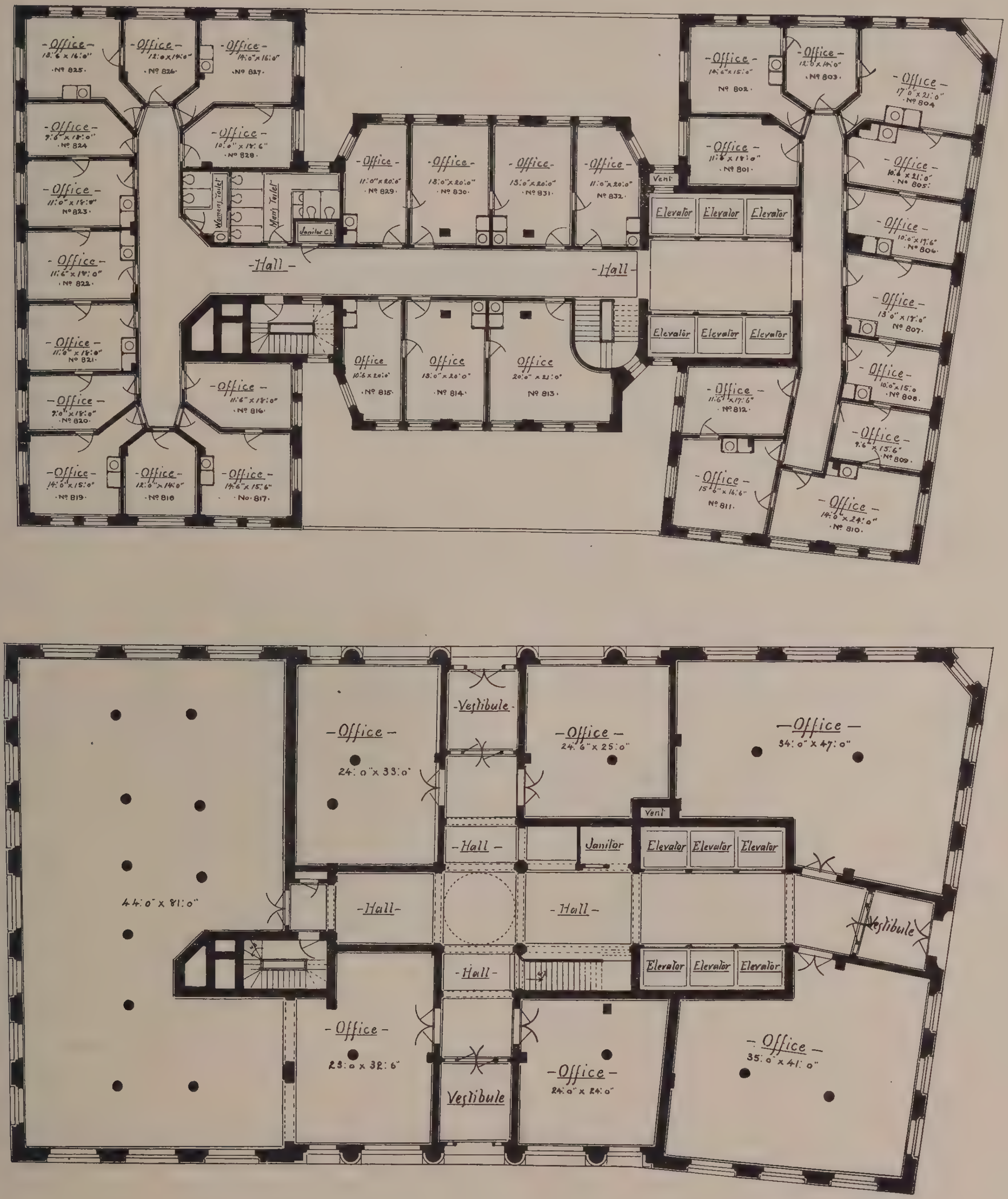
Geo. A. Fuller Co., Builders.

Winslow & Bigelow, Architects.

BOARD OF TRADE BUILDING, BOSTON.

MODERN PRACTICE.

"THE conditions of modern practice are strangely at variance with those of our predecessors, or which we most desire. It is even pathetic, if not paradoxical, to see the best men in inferior positions, and the big offices filled with those of quite another calibre—young men of art talent and aim, making a bare living as assistants in offices which turn out anything but the character of work they aspired to do, or filling positions of a very mixed kind. A singular perverseness has led many able men to turn their attention to making drawings or perspectives to the design of furniture or decoration; of others to enter into literary work, and others of less art, but of more business capacity, to fill important posts, or become leading members of large firms. We cannot account for this perversity. It is not due to education, for the most cultured have often been the first to submit to adverse conditions. We must trace it partly to a natural inaptness or lack of energy or organizing ability—qualities which our great predecessors in the art had not so much to contend against. Whatever the special gift, the young artist-craftsman quickly discovered his


-Office- 18:6 x 16:0" ·Nº 825·
-Office- 12:0 x 14:0" ·Nº 826·
-Office- 14:0" x 16:0" ·Nº 827·
-Office- 9:6" x 18:0" ·Nº 824
-Office- 10:0" x 14:6" ·Nº 828·
-Office- 11:0" x 14:0" Nº 823·
Women's Toilet
Men's Toilet
Janitor Cl.
-Office- 11:6" x 14:0" ·Nº 822·
-Office- 11:0" x 18:0" Nº 821·
-Office- 9:0" x 18:0" ·Nº 820·
-Office- 11:6" x 18:0" ·Nº 816·
-Office- 14:0" x 15:0" ·Nº 819·
-Office- 12:0" x 14:0" ·Nº 818
-Office- 14:6" x 15:6" ·No· 817·
-Office- 11:0" x 20:6" ·Nº 829·
-Office- 18:0" x 20:0" ·Nº 830·
-Office- 15:0" x 20:0" ·Nº 831·
-Office- 11:0" x 20:0" Nº 832·
-Hall-
-Hall-
Office 10:6 x 20:0" ·Nº 815·
Office 13:0" x 20:0" ·Nº 814·
Office 20:0" x 21:0" Nº 813·
Vent
Elevator
Elevator
Elevator
Elevator
Elevator
Elevator
-Office- 14:6" x 15:0" Nº 802·
-Office- 12:0 x 14:0" ·Nº 803·
-Office- 17:0" x 21:0" ·Nº 804
-Office- 11:6 x 18:0" ·Nº 801·
-Office- 10:6 x 21:0" ·Nº 805·
-Office- 10:0" x 17:6" ·Nº 806·
-Office- 13:0" x 17:0" Nº 807·
-Office- 11:6" x 17:6" ·Nº 812·
-Office- 10:0" x 15:0 ·Nº 808·
-Office- 9:6" x 15:6" ·Nº 809·
-Office- 15:0" x 16:6" Nº 811·
-Office- 14:0" x 24:0" ·Nº 810·
-Vestibule-
-Office- 24:0" x 33:0"
-Office- 24:6" x 25:0"
-Office- 34:0" x 47:0"
44:0" x 81:0"
Vent
-Hall-
Janitor
Elevator
Elevator
Elevator
-Hall-
-Hall-
Vestibule
-Hall-
Elevator
Elevator
Elevator
-Office- 23:0 x 32:6"
-Office- 24:0" x 24:0"
-Office- 35:0" x 41:0"
Vestibule

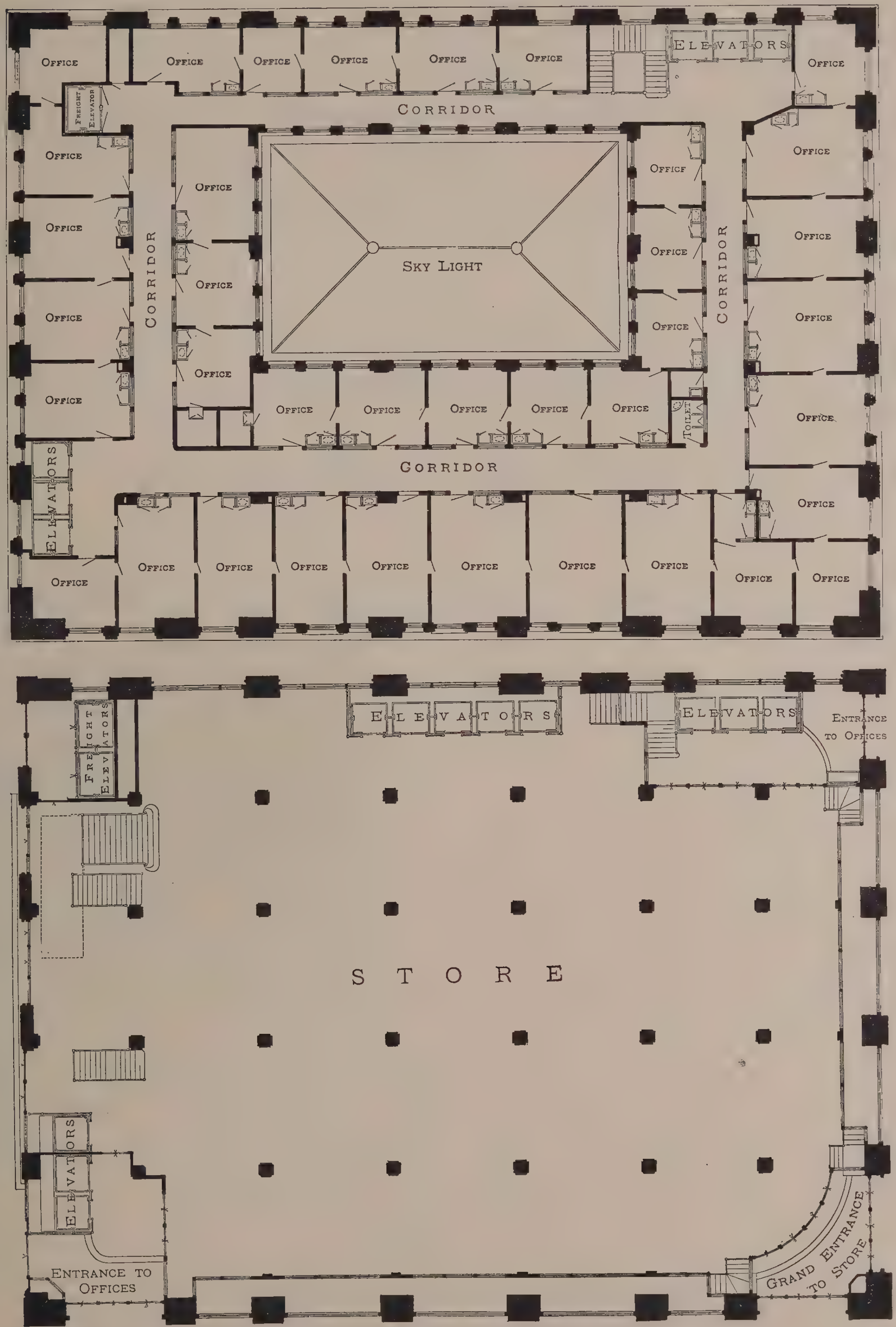
FIRST FLOOR AND TYPICAL FLOOR PLANS, BOARD OF TRADE BUILDING, BROAD AND STATE STS., BOSTON.
Winslow & Bigelow, Architects.

talents, and was attached to the particular guild. Men soon found out their own capabilities. They were not coerced by lecturers, examiners, and "coaches," nor spoiled by competitive examination—which fails to select those capable of the greatest development—nor robbed of their rightful position by the smartest but shallowest competitors," says a writer in the Building News.

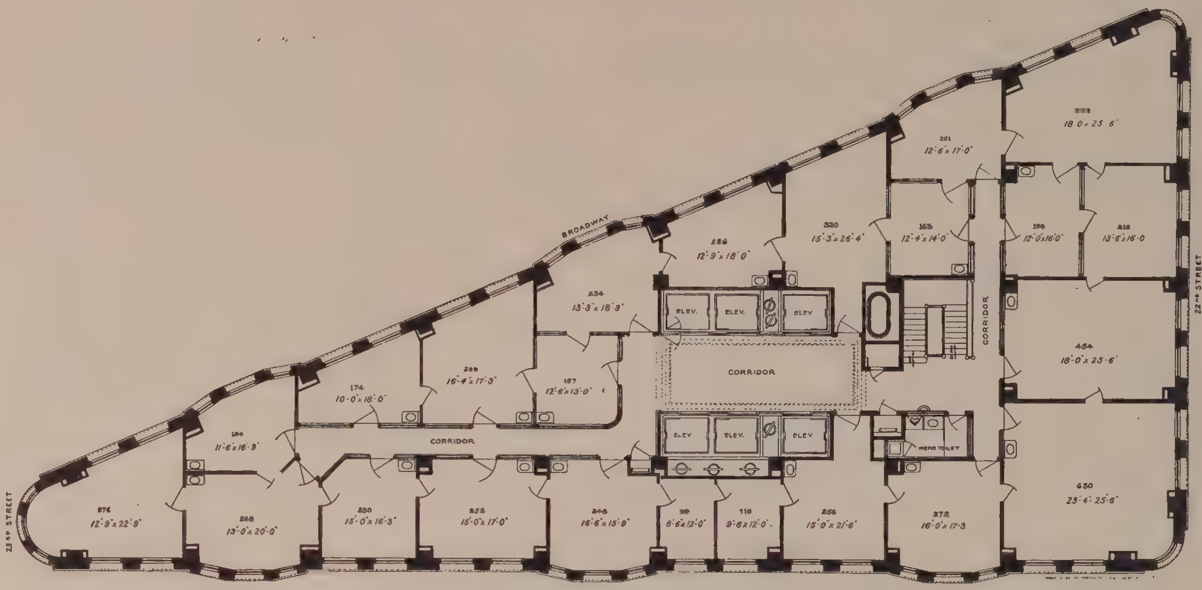
Geo. A. Fuller Co., Builders. D. H. Burnham, Architect.

MARSHALL FIELD OFFICE BUILDING, CHICAGO.

On the contrary, the art was developed by those engaged in actual building, and each man found his place in this process. Compare this with the present method. The modern architect may be described as an isolated factor working in the midst of adverse conditions, trades, and industries; his circumstances and atmosphere have all changed. He is employed to put into shape the requirements of modern society and individuals. But how is he prepared for his work? Let us look at his school education and his pupilage. When the youth enters school or college, he may know nothing of his future vocation; it is in his imagination if he has any idea at all. In the old days, the boy's early taste and inclination counted for something, and he knew the craft he was to be apprenticed to. The youth of to-day cannot always select his own vocation, so he is often drafted into a calling he cares or knows nothing of. Such is the experience of many in the profession to-day. Many have drifted into it. Can we possibly say these conditions are favorable to success in the profession? Again, the school or college has not given the youth the instruction he is in want of; it may, indeed, have exercised faculties that would have fitted him better for a lawyer or a doctor than an architect. And what is the average pupil's experience? Does he not also hopelessly find himself in the wrong office, amongst men who are his elders, and who have no time or inclination to instruct; or in an office where he is made a junior lackey, and expected to do odd jobs—rub up the ink, tidy the office, look out drawings, and run on sundry errands?—or it may be he is left to copy the letters and trace drawings from morning till night. Or the pupil is ill-suited to the class of office. It may be one where there is very little to learn, or a big office where things are managed in such a mechanical and business-like way, that a pupil gets into the wrong groove—one which he cannot work in with either profit or entertainment. He may be engaged in tracing or copying drawings, or squaring dimensions—things which may be useful enough, but do not teach the building art. As one writer has said, in such an office there is no time to think and study; everything is done in a hurry at high pressure. There is factory-like precision, but very little satisfactory work. It is this casting into the wrong groove of work that is so distressing to a sensitive or artistically-minded man. If he has any ideas, they are arrested or stunted, and he is reduced more or less to the condition of a machine. Plans of shops or warehouses or paltry alterations to houses occupy the mind of men who yearn for something better; or it may be working out to scale the rough sketches of the principal—all this in the dark without knowing the steps or the reasons why this or that is done. The draughtsman in a "mill" of this sort, forced to grind out platitudes, is doing violence to his own taste, and offers a pitiable irony. Even to work out his own ideas in the simplest detail would be better than this everlasting interpretation of another's design. There is more chance for a pupil whose master is engaged in practical work, and who is willing that his pupil should assist him in the design. But it is the hum-drum and routine of the larger commercial office that is felt so keenly by youths of æsthetic inclinations. And is not practice often cast in wrong grooves? Do not we see the "square man put in the round hole," and the round man in the square hole? How many able architects by instinct and training are now grinding away their lives in work of just the opposite character to that which they studied?—some of these are partners in firms doing a large surveying business, making valuations of estates, assessing dilapidations, preparing bills of quantities; others designing warehouses or shop-fronts; not a few employed by manufacturers of

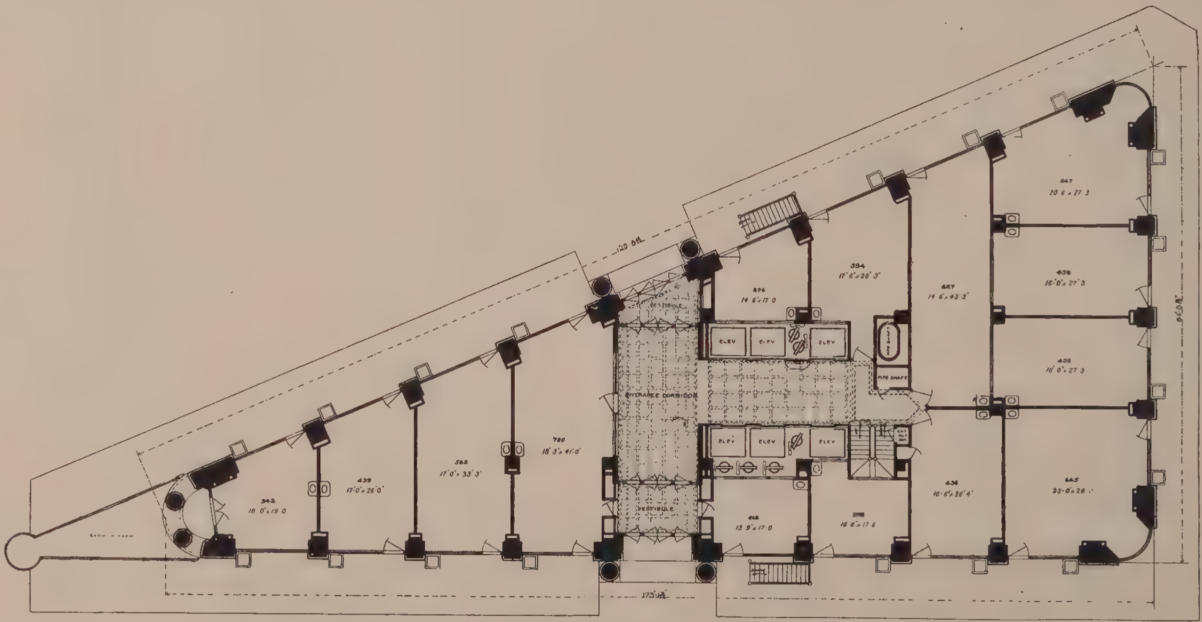


FIRST FLOOR AND TYPICAL FLOOR PLANS, MARSHALL FIELD OFFICE BUILDING, CHICAGO. D. H. Burnham, Architect.

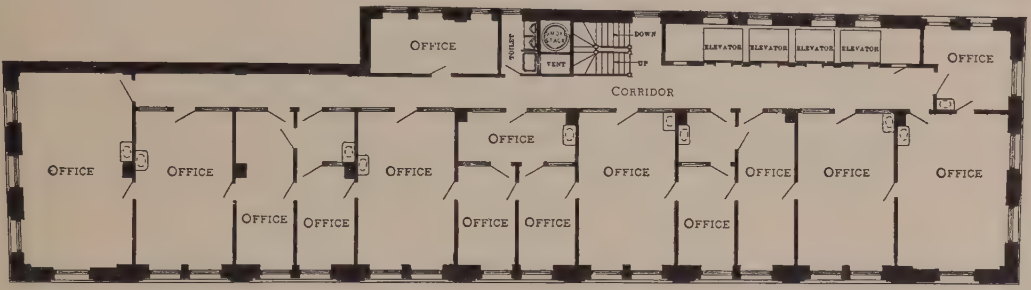


TYPICAL FLOOR PLAN, FLATIRON BUILDING, FIFTH AVE. AND BROADWAY, NEW YORK.
D. H. Burnham & Co., Architects.

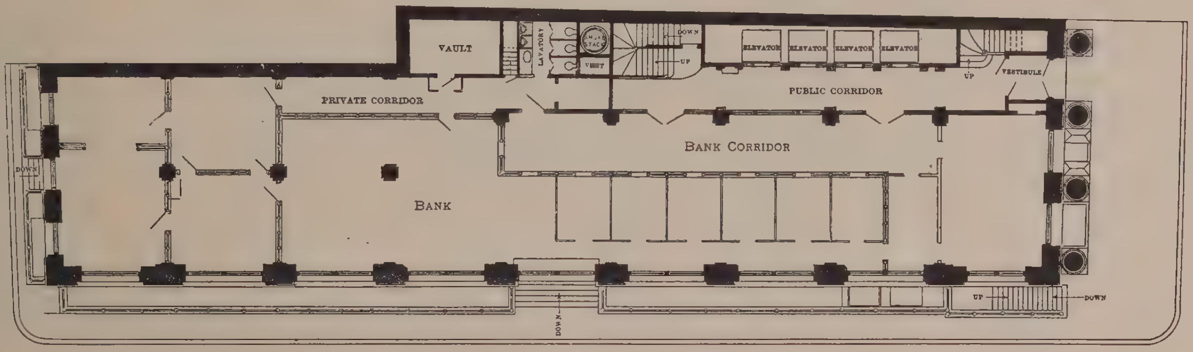
furniture and decorative materials as designers. On the other hand, men who possess no real talent for art, and whose art training has been of a very imperfect kind, have, by mere accident or pushing qualities, all kinds of important architectural work thrown in their way—churches, important municipal buildings, and the like. Why should this blundering distribution of work be possible? There must be some explanation for such a state of things, or that the largest building owners are lacking in discrimination or common sense. So utterly wrong a recompense of talent or distribution of work could not exist under a system of art that encouraged individual effort or skill. Such a thing at least was not feasible during the age of Giotto or any of the Italian Revivalists, nor would it be possible now if the State encouraged art education. It is needless to give instances of architects employed on buildings for which they are very little fitted. Competition has been a source of such ill-assortment. We have, in fact, two modes of misdirected practice. There is indiscrimination in the appointment of architects. The successful man who has shown his skill in the planning of municipal



FIRST FLOOR PLAN, FLATIRON BUILDING, FIFTH AVE. AND BROADWAY, NEW YORK.
D. H. Burnham & Co., Architects.



TYPICAL FLOOR PLAN, NORTH AMERICAN TRUST BUILDING, BROADWAY, NEW YORK. Bruce Price, Architect.



FIRST FLOOR PLAN, NORTH AMERICAN TRUST BUILDING, BROADWAY, NEW YORK. Bruce Price, Architect.

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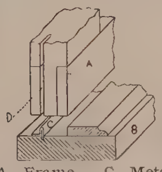

A—Frame C—Metal Strip
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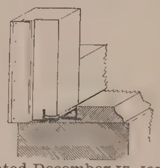

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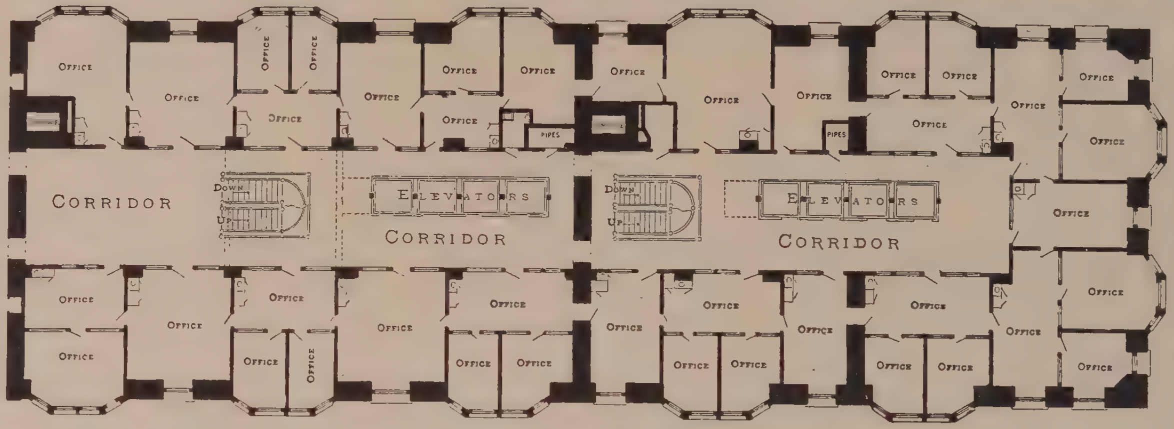
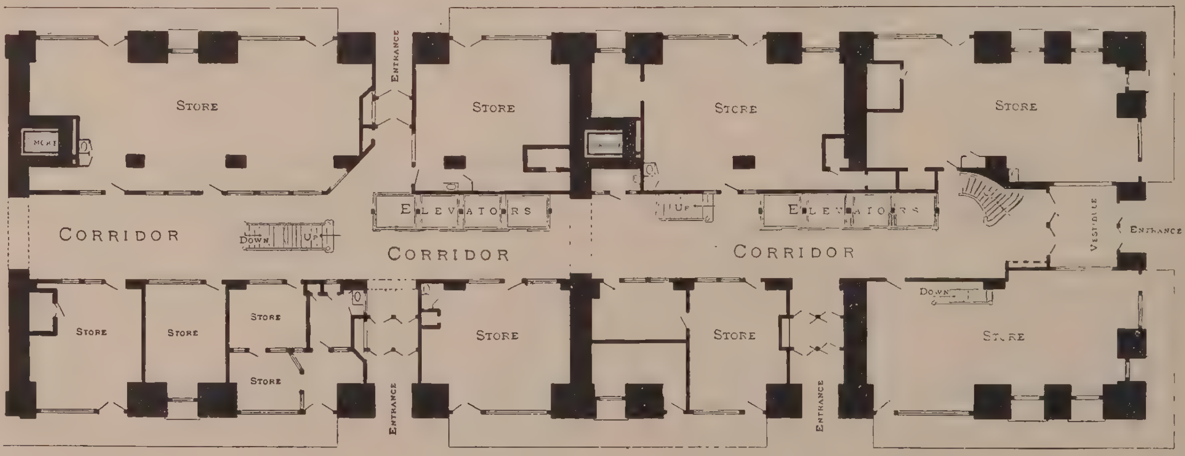


TYPICAL FLOOR PLAN, MONADNOCK BUILDING, CHICAGO. D. H. Burnham, Architect.

buildings is commissioned to prepare designs for an important school, or even the church of an influential district. If he has built a good house, it is inferred he can design a church equally as well. How often the ecclesiastical expert with Gothic predilections has been selected for Government offices and civic works in which very different conditions have to be met. High promises and theories are inculcated about devoting one's talent to a particular phase for which the artist is most adapted; there is at least something more consistant and dignified in an eminent architect drawing certain limits as to his employment, yet it is remarkable to see how many break their professions when fortune smiles upon them. This indiscriminate practice is one of the distinctive points of modern architecture which mark it off from the old regime. In the early and middle ages, the men who designed and raised the great edifices were entirely loyal to their training; they confined themselves to eccelesiastical and conventional buildings, and the result was a thoroughness, completeness, and unity in their work that cannot be mistaken. The craftsman was trained to one branch, and what he did was consistant and honest. But the modern professor does not limit himself; he practices in every branch of design as opportunity offers; he is ready to accept not only dwelling-houses, but public offices, churches, schools, banks, theatres, commercial buildings, baths, hospitals, and all other kinds of building, though of many of these he knows nothing. A writer lately referred to the decadence of architecture—demolition and rebuilding have been going on at a rapid rate; but the majority of erections are commonplace, and he concludes that the architectural profession is fast degenerating in a mere money-making trade, and the general public value the architect only for the quantity of work he can turn out. This decay of the art is largely explained by the grasping and indiscriminate policy we have mentioned. The practitioner who, however busy, takes everything he can get, really does injury to his art by underrating the study and experience necessary to the proper performance of the work, and he also closes the avenue to many men of genius. But such indiscriminate acceptance has another side. The scarcity of professional work encourages the less fortunate members to undertake buildings about which they know practically nothing. While the successful men in the profession take all they can, regardless of their competence and experience, the less fortunate, who



FIRST FLOOR PLAN, MONADNOCK BUILDING, CHICAGO. D. H. Burnham, Architect.

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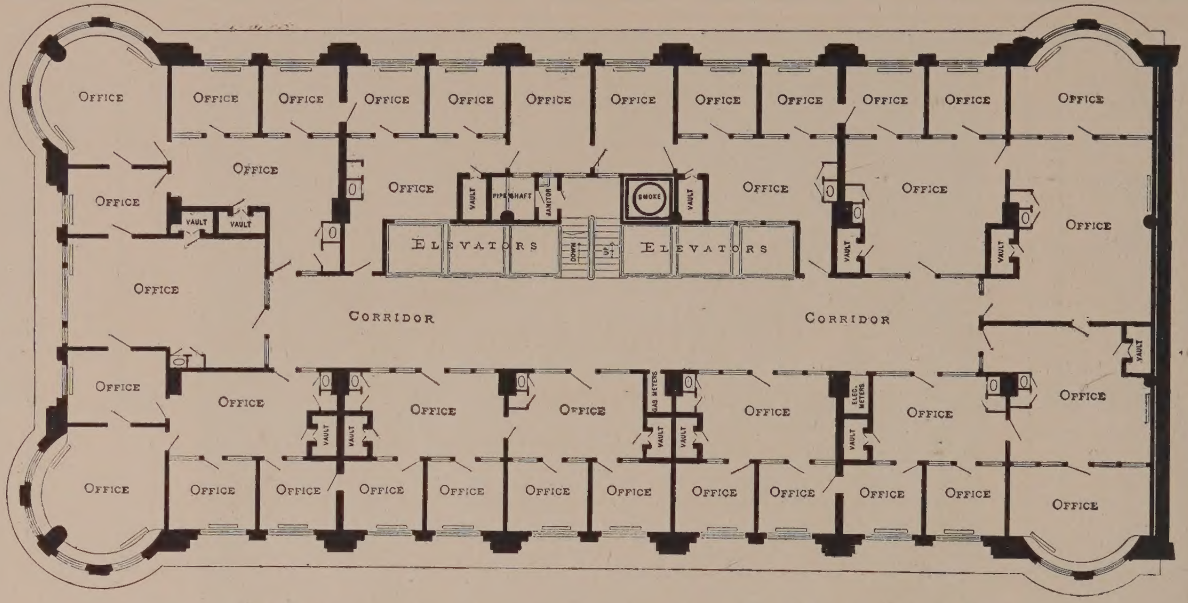
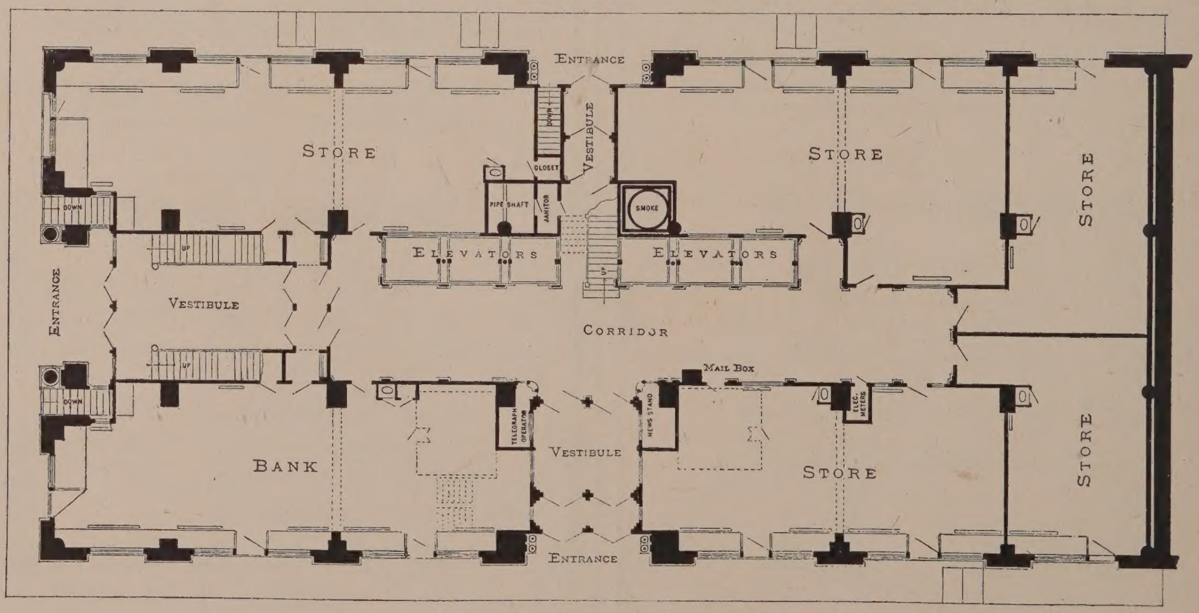


TYPICAL FLOOR PLAN, OLD COLONY BUILDING, CHICAGO. Holabird & Roche, Architects.

have no choice of taking what they are skilled in, are compelled by circumstances to undertake work that is not to their taste or inclination. It is tragical to see an architect capable of the higher aspirations of design slaving over a set of plans for a union workhouse, or a set of washhouses—buildings he knows very little about; and it is almost a comedy, if it were not also sad, to find a borough engineer engaged upon work for which he has no qualification, such as a design for a town hall or public offices.

The conditions that favor good design are not always to be found: locality and surroundings count for much. In this way many in the profession appear to lose all opportunity for doing good work. The provincial architect, often a man of ability, but little known, and who has studied often deeper and more thoroughly the art of his profession than the hurried city architect can do, is obliged to take a class of work he is tired of—alterations to houses, local buildings of an unimportant kind, shop premises, and the like; occasionally to get a little variety, and to occupy his pupils' time or rekindle his artistic genius, he goes in for a competition, but loses because of lack of smartness in the "get up" of the drawings. Then the ordinary provincial man is aware of the



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false impression made by successful competitors, and that local talent is seldom appreciated at its true worth. His estimates, also, are cut down, and his opportunities of exhibiting his architectural abilities are, in consequence very much reduced. There are other limitations in country practice which appear to weigh upon the spirits of the practitioner, though they never did upon those local craftsmen of old days, who made their local materials and labor a source of power and often of charm. But things are altered; architects are now all brought up in a spirit of rivalry—the local practitioner tries to copy the city practice, whether suitable or not, and so unreality and want of character prevail. Local conditions of building are not made a subject of study as they ought to be.

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The Architectural League of New York

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2nd Vice President.

215 WEST FIFTY-SEVENTH STREET.

CHAS. M. SHEAN,
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WILLIAM B. TUTHILL,
Treasurer.

THE regular monthly meeting, held on April 1st, was rather slimly attended, notwithstanding that nominations for officers for the coming year were in order. President Hardenbergh presided and after the transaction of the regular business of the evening the meeting was addressed by Professor Goodyear of the Brooklyn Institute, upon the subject of the results of the Brooklyn Institute Survey of 1901 of the "Architectural Refinements in Italian Churches."

The lecture was excellently illustrated by a series of lantern slides, many of which being for the first time publicly exhibited, and the thorough knowledge of the subject which Professor Goodyear displayed, caused him to be attended with unusual interest.

Mr. Charles H. Israels nominated a ticket to be voted for at the coming annual election and at the same time stated that the gentlemen whom he represented, and who had made up the ticket, regretted that two of their proposed nominees for the three year term upon the Executive Committee had not yet formally accepted the tender of the nomination, and he was therefore compelled to offer the ticket in an incomplete state as the constitution prevented a member from being placed in nomination without his consent. Mr. Israels promised however, to complete the ticket by making the two nominations omitted, by petition, as provided for in the constitution.

The ticket presented was as follows: for President, Henry J. Hardenbergh; for 1st Vice-President, William Laurel Harris; for 2d Vice-President, R. Hinton Perry; for the Executive Committee for one year to fill an unexpired term, J. William Fosdick; for the Executive Committee for three years, Henry B. Herts; for Delegate to the Fine Arts Federation, Julius Harder; for Alternate to the Fine Arts Federation, Charles W. Romeyn.

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